

Saturday 31 October 2015

Amateur Photographer

Leica SL

Full-frame Leica CSC unveiled



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monochrome
to create powerful
wildlife images

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Why you don't need
a DSLR for landscapes

APOY 2015 RESULTS Are you among the top 30 in Round 7 'Lie of the Land'?



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Whatever they're drinking in Wetzlar, Germany, seems to be doing the trick. Leica has come up with what looks to be another fantastic camera in the shape of the Leica SL (see pages 8-9) to accompany the Leica Q unveiled earlier in the year. With 4.4 million pixels the SL's EVF is way ahead of the competition and it's great to see Leica once again leading the way.

Of course, the SL won't be for everyone. For starters, it's expensive, as we've come to expect

from Leica. And the sensor and resolution may not be to everyone's taste, but like the Q, it seems Leica is listening to what photographers want, rather than just sticking to the tried and tested. It will be interesting to hear what you all think of the camera.

We'd also like to hear from you if you think you have what it takes for one of your images to be published on the front cover of our Christmas issue. To find out what you have to do, see page 7 and, to everyone who enters, good luck. **Richard Sibley, deputy editor**

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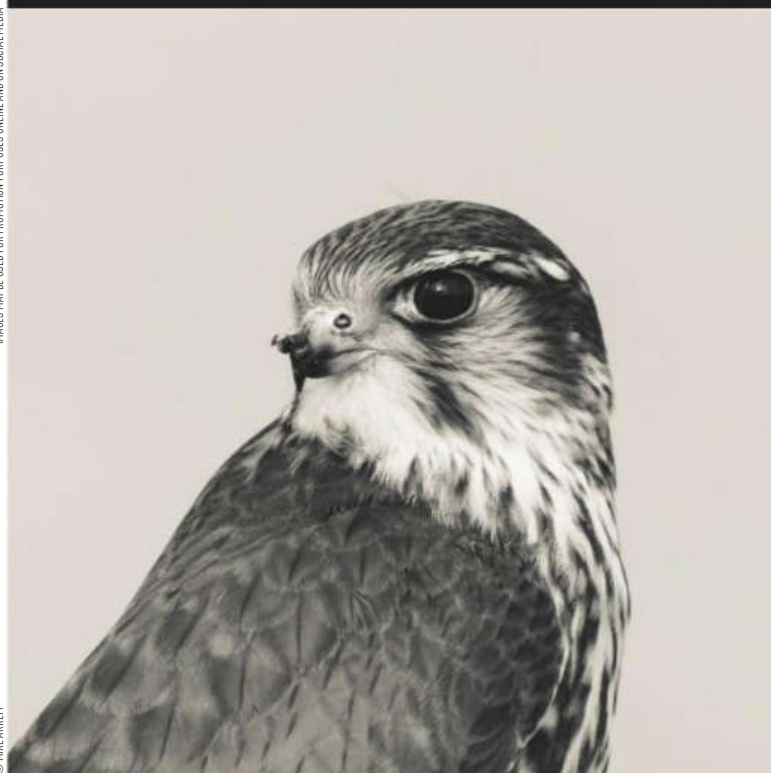


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ONLINE PICTURE OF THE WEEK



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Merlin by Mike Arreff

Sony Alpha 77, 70-400mm, 1/800sec at f/7.1, ISO 400

'Merlins breed in moorlands, but can often be found around the sea during the winter, which is how this bird came to be in east Norfolk,' says Mike Arreff. 'It isn't uncommon for birds that breed in remote areas to be unused to human activity and

they therefore don't recognise the threat. This bird was (and still is) exceptionally confident around people and can be approached within metres when in a car. It was about to tuck into its second meal in 20 minutes when this photograph

was taken, hence the dirty bill. Merlins are capable of astonishing agility, and it took about a minute for this bird to catch a pipit in mid-air over the sea. It was simply stunning. Raptors also lend themselves to a monochrome treatment.'

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Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

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NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Zeiss reveals 28mm f/1.4 lens

Zeiss has announced a 28mm f/1.4 manual-focus lens for Canon and Nikon DSLRs, due to go on sale in the second quarter of 2016. The Nikon version of the 16-elements-in-13-groups Otus lens will come with an aperture ring, while the Canon version will not. A price for the new lens has yet to be announced.



Canon shows 250MP camera

Canon showcased its 250-million-pixel CMOS imaging sensor and camera at its recent Canon Expo event in Paris, France. The sensor is designed to be capable of distinguishing the lettering on the



side of a plane around 11 miles (18km) away and is said to be 'ideal for security usage, with potential for astronomy'.

Voigtlander E-mount trio on way

Voigtlander is set to launch three lenses for Sony E-mount cameras next spring, as the first in a new line. According to the Voigtlander website, the new lenses are: a 10mm f/5.6 Hyper-Wide-Heliar; a 12mm f/5.6 Ultra-Wide-Heliar; and a 15mm f/4.5 Super-Wide-Heliar. The three 'extreme wideangle' lenses are billed as 'perfect for landscape and architecture photographers'.



Polish photographer strikes RPS Gold



A photographer from Poland has won the 158th Royal Photographic Society (RPS) International Print Exhibition. Jan Klos's Gold Medal-winning shot was captured at the Nelson's Head in Shoreditch, East London. Published on The Photographic Guide to the Pubs of East London website, it eclipsed around 5,000 entries in this year's contest. Visit www.rps.org.

Money Penny's photo passion

James Bond film actress Naomie Harris has declared a new-found interest in photography after using a Sony Cyber-shot DSC-RX100 IV to promote Sony's 'Made for Bond' gadgets. Harris – who plays Miss Money Penny in the new Bond movie *Spectre* – said she was especially impressed with the slow-motion feature. 'It's cool,' she told AP at an event ahead of the release of the movie.



WEEKEND PROJECT

City break

With summer holidays now a distant memory, you may be starting to think about a city break to help get you through the gloom of the longer evenings. Not only do these breaks give you a chance to explore some new surroundings or reacquaint yourself with a much-loved place, but they're also a great opportunity to get out with your camera. From intimate street scenes to low-light cityscapes, there's plenty of subject matter to choose from.

Remember, though, that it should first and foremost be a holiday. Try to strike a balance between storming around with your camera raised to your eye and simply strolling through the city to enjoy yourself – and not annoying your companions as you constantly stop to take a shot.

1 Before you travel, try to familiarise yourself with what the city has to offer photographically. Flickr is good, while guidebooks can also be useful. Get an understanding of the layout of the city and position of key locations.

2 Travel light. If you can, it may be worth leaving your DSLR at home and perhaps taking a high-performance compact or CSC instead. Alternatively, limit yourself to a couple of fast prime lenses only.

BIG picture

ZSL Animal Photography Prize 2015 winners announced

◀ First launched in 2012, the Zoological Society of London's (ZSL) Animal Photography Prize was established to inspire photographers, both professional and amateur alike, to explore the wonders of the animal kingdom. This mesmerising image of a grizzly bear in Alaska, captured by Andy Skillen, was chosen as winner in the Size Matters category, and went on to beat fierce competition to take home the coveted Judges' Choice award in the ZSL's fourth annual wildlife photography competition. The 2016 competition will open for entries in January with the opportunity to win a share of the £10,000 prize. For details, visit www.zsl.org/photo-prize.

Words & numbers

Don't pack up your camera until you've left the location

Joe McNally

American photographer who has been shooting for the National Geographic Society since 1987
b1952

49.3
million

Number of digital cameras sold worldwide in 2014

SOURCE: FUTURE RESOURCE CONSULTING

3 Rather than lugging round a tripod, pack a small beanbag. It'll take up a lot less space and even free up a hand, as you can position them on a wall or flat surface for stability, allowing you to rest your camera on top.

4 Don't forget spare batteries, especially if you plan to be out and about for most of the day. A neutral density filter can be handy, too, allowing you to blur any tourists swarming round your chosen location.



A quick city break can be a great way to refresh your photography

© PHIL HALL



The new Sony Cyber-shot DSC-RX1R II features the 'world's first optical variable low-pass filter'

Sony reveals new high-end full-frame compact

SONY has launched the Cyber-shot DSC-RX1R II, a 42.4-million-pixel full-frame compact camera boasting a retractable OLED viewfinder and the 'world's first optical variable low-pass filter'.

The 'palm-sized' RX1R II sports a 35mm f/2 Zeiss Sonnar T* lens and '30%' faster AF.

It also incorporates uncompressed 14-bit raw file capture, in addition to compressed format recording.

The camera's optical variable low-pass filter can be set to 'off', 'standard' or 'high', based on user preference.

This feature is designed to allow photographers to 'manually adjust the balance of image resolution and presence of moiré or colour artefacts to match the subject', according to Sony.

'This unique feature allows photographers to achieve the desired image quality and resolution based on the presence of moiré-inducing high spatial frequency objects in

the scene, essentially combining two cameras – one with and without a low-pass filter – into one body.

'Low-pass filter bracketing is also available and can be used to compare the effects of different settings.'

The retractable 7.5cm (2.4-million-dot-resolution) XGA OLED Tru-Finder has a magnification of 0.74x and is designed to be activated by one-push operation.

Also on board is a 1.2-million-dot LCD monitor, built to tilt upwards by

109° and down 41°, in addition to full HD video functionality.

However, the Cyber-shot newcomer has no built-in flash.

Equivalent ISO sensitivities of ISO 100–25,600 are expandable to ISO 50–102,400, and the nine-blade lens has a macro-shift ring for focusing on subjects as close as 14cm.

Weighing 480g, the RX1R II includes 399 phase-detection AF points, along with 25 contrast AF points, and is designed to deliver five frames per second continuous shooting and AF tracking.

Improvements over previous models include multiple AF area settings, with wide, centre and flexible spot; eye AF and lock-on AF.

The Sony Cyber-shot DSC-RX1R II will cost £2,600 when it goes on sale in December.



The RX1R II has a 35mm f/2 Sonnar T* lens and boasts '30%' faster autofocus

RAW BOOST FOR ALPHA 7R II

SONY has added 14-bit raw functionality to the Alpha 7R II camera via a firmware update. Firmware update version 2.0 for the Sony Alpha 7R II is available through the Sony website at esupport.sony.com.

The firmware adds uncompressed/compressed raw capture as a selectable feature within the menu system. It also enables the Alpha 7R II to output video via HDMI when using the Remote Camera

Control software feature that allows remote capture from a connected computer.

Sony first announced the uncompressed file option last month, with news that the new Sony Alpha 7S II would be equipped to shoot uncompressed 14-bit raw files, following calls from photographers.

Speaking at the time, Neal Manowitz, deputy vice-president for Digital Imaging at Sony Electronics, said: 'The voice of

our Alpha community remains the most important guiding force of our product development plans.

'The addition of uncompressed 14-bit raw processing is a direct result of customer feedback. Widely requested by photo and video enthusiasts, we believe the choice of raw-processing types will further elevate the performance of these extraordinary cameras.'



Kenko Tokina snaps up Hitech filters

FILTER giant Kenko Tokina has snapped up Wales-based filter maker Formatt-Hitech in a move to expand Hitech's production of Firecrest ND filters for cinema.

In a statement, Formatt-Hitech explained that its Firecrest filters have been on 'backorder' with most dealers throughout 2015.

'The acquisition provides Formatt-Hitech with

the financial stability to produce Firecrest in the volumes demanded by the market... it is expected that the backlog of Firecrest filters will be produced before the holiday season.'

Kenko Tokina has named Fuminari Izawa as CEO of the Formatt-Hitech division.

Kenko Tokina president Toru Yamanaka said: 'Formatt-Hitech's technical knowledge... and excellent reputation make them the perfect fit for our portfolio of world-leading brands.'

Terms of the deal have not been announced.



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'Tale of two foxes',
Don Gutoski's
winning image



Amateur lands wildlife photographer crown

AMATEUR photographer Don Gutoski has beaten professionals to win Wildlife Photographer of the Year 2015.

Don, a physician, eclipsed more than 42,000 entries with an image titled 'Tale of two foxes' – described by organisers as a 'haunting portrait of the struggle for life in the subarctic climes of Cape Churchill, Canada [Don's home country]'.

'The Churchill guides had heard that the two species will occasionally fight, but no one we talked to had ever seen this

behaviour,' said Don.

'I first noticed the red fox hunting... and on closer approach realised [its] prey was a white arctic fox.

'By the time I got close enough to capture the event, the fight was over and the victor was feeding. I took a number of pictures... until the red fox had eaten its fill, and picked up the remains to find a hiding spot for a later meal.'

Kathy Moran, a *National Geographic* senior editor and one of the judges, said: 'The immediate impact of this photograph is that it appears as if the

red fox is slipping out of its winter coat.

'What might simply be a straightforward interaction between predator and prey struck the jury as a stark example of climate change, with red foxes encroaching on arctic fox territory.

'This image works on multiple levels... and it is one of the strongest storytelling photographs I have seen.'

The competition is developed and produced by the Natural History Museum in London, which will exhibit the best images until 10 April 2016.

Chance to star on AP's Christmas cover

WE ARE looking for a photo taken by a reader to feature on the cover of this year's Christmas issue (AP 19–26 December).

We'd like you to send pictures that typify the season, but try to avoid clichéd Christmas images as we're looking for something stunning and eye-catching.

Upload your images on the AP Facebook, Twitter or Flickr Group pages using the tag #xmascomp15 or email a low-res image to apcompetitions@timeinc.com by 29 November 2015.

If your image is chosen, you'll receive £100, plus a Camlink CMP1 monopod, a Manfrotto Unica VII messenger bag and a digital subscription (overseas entries



Up for grabs:
£100, a Camlink
CMP1 monopod,
Manfrotto Unica
VII bag (both
left) and an
AP digital
subscription

will receive the £100 prize and digital subscription, due to customs restrictions).

The winning image will also appear on the AP website and social media pages. For more details, terms and conditions, visit www.amateurphotographer.co.uk/xmascomp15.

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Phil Hall

EDINBURGH



Samhuinn Fire Festival

Hosted by Beltane Fire Society, the Samhuinn Fire Festival celebrates the Celtic New Year. It marks the end of summer and welcomes the onset of winter, with acrobatics, fireworks, beautiful costumes and breathtaking performances.

31 October, www.beltane.org

LONDON



Regent Street Motor Show

Showcasing 125 years of cars and free to view, the Motor Show will have plenty of photo opportunities as you walk the pedestrian-only route from Piccadilly to Oxford Circus.

31 October, www.regentstreetmotorshow.com

SURREY



RHS Wisely

See the autumn colour over these wonderful botanical gardens with free entry to everyone on this day. It's the perfect opportunity to put into practice our *Fall for autumn* tips in AP 17 October.

6 November, www.rhs.org.uk

SURREY



Sculpture in the Garden

The Savill Garden in Englefield Green is Britain's finest ornamental garden and showcases innovative sculptures in a trail leading round the grounds. Each piece takes inspiration from the natural world, and is a great chance to exercise your creative eye.

Until 31 October, www.theroyallandscape.co.uk

International Garden Photographer of the Year

You've got until the end of October to enter the ninth International Garden Photographer of the Year competition. With a wide variety of categories, and the chance to be in a stunning exhibition at the end, it's worth a shot.

Until 31 October, www.igpoty.com

EVERYWHERE



Leica SL (Typ 601)

Andy Westlake tries out Leica's new premium SLR-style full-frame compact system camera

At a glance

- 24-million-pixel, full-frame CMOS sensor
- ISO 50-50,000
- 4.4-million-dot 'EyeRes' EVF
- Leica L mount
- 11fps continuous shooting
- 4K video at 30fps
- Price £5,050 (body only)
- Leica 24-90mm f/2.8-4 lens
- Available 16 November 2015

FOR A company that's most associated with its old-fashioned M-system rangefinders, Leica has developed a habit of surprising us. Last year it launched the Leica T (Typ 701) aimed at fashion-conscious professionals, and earlier this year the Leica Q (Typ 116) full-frame compact with its extraordinary electronic viewfinder. But while we weren't surprised when Leica told us it was finally making a full-frame mirrorless camera, we didn't expect it to look like this.

With its central viewfinder the new Leica SL (Typ 601) full-frame CSC looks very much like a DSLR, but it uses an electronic viewfinder that's even better than the Leica Q's. The SL's 4.4-million-dot EVF offers a refresh rate of 60fps, combined with 0.8x magnification and 100% coverage. The result is an astonishing viewing experience that's unlike anything else on the market.

Features

At the SL's heart is a 24MP full-frame CMOS sensor, with no optical low-pass filter for maximum resolution. With the

Maestro II processor, it offers a sensitivity range of ISO 50-50,000.

The SL uses the same lens mount as the APS-C Leica T, now renamed the 'L' mount. Apparently, this was always designed with full frame in mind. It is noticeably larger in diameter than the Sony E mount used by the Alpha 7 series, so the full-frame sensor doesn't seem anywhere near so squeezed in.

Autofocus uses contrast detection, and Leica boldly asserts that it's the fastest of any full-frame system camera. While it remains to be seen whether this claim will stand up in the real world, it certainly seemed very snappy during our time with the camera. Continuous

Touchscreen

The 3in, 1.04-million-dot LCD includes a similar touch interface to the Leica Q, including focus-point selection.

Dual SD cards

Files can either be recorded to both cards at once, or to the second card when the first is full.

Wi-Fi and GPS

The free Leica SL app for Android and iOS will offer both image sharing and remote control of the camera.

Leica's new SL is a chunky, SLR-styled, full-frame compact system camera

With its minimalist controls, the SL bears a strong resemblance to the Leica S (Typ 007) medium-format DSLR

shooting is available at 11fps with focus and exposure fixed, or 7fps with live view, autofocus and autoexposure between frames.

The SL's video credentials are pretty impressive, too. It can record 4K video at 30fps using a Super-35 crop of the sensor, either internally to SD cards or to an external recorder in higher quality. Alternatively, full HD video can be recorded at up to 120fps. A dedicated live view mode shows a 16:9 cropped view, with optional focus peaking and zebra pattern overexposure warning.



Microphone and headphone sockets can be added via an adapter that plugs into the USB connector.

Build and handling

In typical Leica fashion, the SL is built like a tank. Its body is milled from two blocks of aluminium alloy, giving exceptional rigidity, and it is sealed against dust and spray. The prominent handgrip is rather square, though, and I didn't find it especially comfortable to hold.

Controls are borrowed from the Leica S, which means they're rather unconventional. Two top-plate dials change exposure settings, and a joystick on the back selects the focus point and navigates menus. But beyond this, there are relatively few external controls, with most of the heavy lifting done by four buttons around the touchscreen. These provide access to different sections of the menu and to user-selectable functions such as ISO or white balance. This approach initially feels odd compared to button-encrusted pro DSLRs, but it seems to work just fine.

Accessories

System cameras need a matching set of accessories, and Leica intends to oblige over the next few months. First, there will be two flashes, the SF64 and SF40, with

guide numbers of 64 and 40 respectively, that should be available by the end of this year. A vertical grip with a second battery and duplicate set of controls is due in early 2016.

First impressions

The SL (Typ 601) is certainly a bold move from Leica. With a price tag of £5,050 (body only) and another £3,150 needed for its 24–90mm lens, it's aimed squarely at working photographers prepared to pay a premium for quality. In context, you can pick up the 42MP Sony Alpha 7R II along with its Zeiss Vario-Tessar T* FE 24–70mm f/4 ZA OSS zoom for around £3,400 altogether. The Leica kit is also heavy and bulky in comparison, especially the huge 24–90mm lens, although it brings the advantage of a longer telephoto end for shooting portraits.

Overall, there's no doubt the SL is a very impressive piece of kit. It's solidly made, very fast, and has an astonishing EVF. The shutter release is beautifully soft and quiet, and autofocus is silent; overall the camera feels impressively refined. As with the Leica Q, there's lots of class-leading technology here, and we fully expect the SL will deliver superb results for those who can afford it. It will be available from 16 November.

Lens compatibility



Using the Leica L mount, the SL will work with a huge range of lenses

MIRRORLESS cameras are notable for their broad lens compatibility, and the Leica SL is no exception. Indeed, Leica says it will work with practically every lens the company has ever made.

Only one native lens, the Leica Vario-Elmarit-SL 24–90mm f/2.8–4 Asph standard zoom, will be available at the time of launch. Costing £3,150, it includes optical image stabilisation. This will be followed by the enormous APO-Vario-Elmarit-SL 90–280mm f/2.8–4 optically stabilised telezoom in the second quarter of 2016, and then the Summilux-SL 50mm f/1.4 Asph in the last quarter. Leica is already claiming that this will be the best 50mm autofocus lens ever made.

The SL will also work with existing lenses designed for the Leica T, automatically switching to a 10.7MP, 1.5x crop mode. More importantly, it can use almost any M-mount rangefinder lens via the adapter that was introduced with the T, which includes 6-bit coding for lens recognition. Leica will also make a PL-mount adapter for cine lenses, with adapters for S-mount medium format and legacy R-mount SLR lenses appearing next year. So while native SL lenses will be sparse to start with, any number of alternatives can be used.

Leica's answer to the DSLR that never was

Interview

WHEN, in 2008, Leica's boss Andreas Kaufmann casually announced plans to launch the 'R10', AP expected a digital SLR simpler to operate than its contemporaries – borrowing technology from the medium-format Leica S2 (set to launch the following year). It would also be 'more classic' in design than the then crop of DSLRs, writes Chris Cheesman.

Dedicated Leica fans could also drool over the prospect of an AF-enabled digital camera capable of accepting manual-focus R-system lenses.

Any 'R10' excitement soon evaporated, though, when Leica quietly ditched the project.

Fast-forward to 2015. Amid swirling rumours of an imminent AF-equipped mirrorless system camera, the Leica SL, AP's news and technical teams were all ears when they descended on Leica UK's Mayfair base to meet Stephan Schulz, Leica Camera AG's head of product management for professional camera systems.

Schulz pointed out that, not only will the SL be compatible with R lenses, but it will also accept M lenses via an adapter, using an external light sensor to optimise image performance.

'Long-term' project

So why now? 'We think we have... in [recent] years built up our roadmap in order to target more potential [Leica users],' explained Schulz. 'What we have seen is that we have targeted the top professional market with the Leica S, a special group of people with the full-frame Leica M and... entry-level for system cameras with the Leica T... But we think the big market is still full-frame.'

'The Leica M is a special target group. But many people have... a DSLR system – for telephoto lenses, extremely wideangle lenses and autofocus.'

'We thought we should offer something that gives them the opportunity to stay in the brand.'

Schulz admitted the camera has been in the pipeline for some time, since, it seems, the 'R10' that never was.

'We started to work on the concept just after the phase-out of the R system. It was a long-term concept,' said Schulz.

'When we stopped the [film-based] R system, many people were hoping for a successor and... many people were looking for [an] R10 DSLR...'

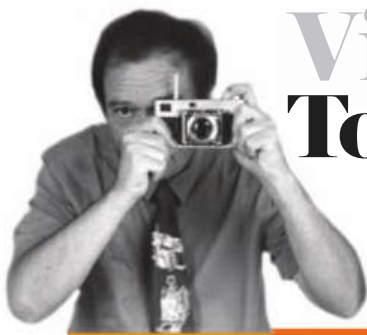
However, the time just wasn't right for a DSLR launch in a market in which mirrorless technology was advancing to the point that existing DSLR technology would be rendered outdated.

So, Leica waited until technology advances would make it feasible to launch the SL, a mirrorless model.

Maybe it was worth the seven-year wait.



Stephan Schulz with the SL, at Leica's London HQ



Viewpoint Tony Kemplen

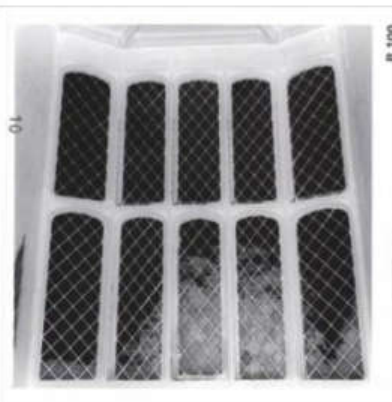
The **Ricoh Super 44** is a favourite with photography hobbyists. So much so that it deserved a pilgrimage to **William Henry Fox Talbot's** former home

Through its association with many of the great mid-20th century photographers, the twin-lens reflex (TLR) camera holds a special place in the history of photography. The recently unearthed archive of pictures by Vivian Maier is a case in point. The square format, and waist-level view necessitated to see the image on a focusing screen, lends the TLR image a certain look, which many hobby photographers aspired to emulate.

Most TLRs use 120 rollfilm, and shoot the classic 2in square (6x6cm) negatives, but there were other formats available too. The Ricoh Super 44 comes from the Japanese maker Riken and the '44' in its name immediately gives away the format, referring to the 4x4cm negatives. There's also a Ricoh Auto 66, which takes 6x6cm pictures on 120 film. The 'Super' probably alludes to the Superslide format that was briefly popular in the 1950s and '60s, in which a large 40mm square slide was projected using a standard 35mm slide projector, producing an image with almost twice the conventional area.

Three years ago, I wrote a feature for AP in which I lamented the death, after 100 years, of 127 film. In fact, small runs of 127 film are once again available – but at quite a price. My fondness for 127 cameras stems from their compact size. Often they were scaled-down versions of a 120 design, and until you see them side by side it's not immediately obvious how cute they can be.

I bought my Ricoh 44 from eBay, and paid less than £20 for it, complete with a neat leather case. The three-element f/3.5 6cm lens seems quite sharp, and the shutter speeds range from 1sec to 1/400sec, giving plenty of scope for shooting in the full range of lighting situations. Unlike some of the higher end TLRs, where



This image echoes Fox Talbot's first negative

the film is advanced the correct amount by simply turning a crank, the Super 44 uses the tried-and-tested red-window method to see the frame numbers. This is not really a hardship speed-wise, as it would have been used by amateurs.

Speed wasn't of the essence for me when I made the pilgrimage to Lacock Abbey in Wiltshire, the home of photographic pioneer William Henry Fox Talbot. It was here in 1835 that the world's first photographic negative was made. I located the subject, a lattice window, and stood in front of it with my head bowed, partly out of reverence, but mainly because that is the posture enforced by the waist-level finder on a TLR. I decided to leave the image as a negative, so what you see here is pretty much how the great man would have seen it 180 years ago.

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at 52cameras.blogspot.co.uk. For more photos from the Ricoh Super 44 visit www.flickr.com/tony_kemplen/sets/72157645052671373



Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 22 and win a year's digital subscription to AP, worth £79.99

New Books

The latest and best books from the world of photography. By Oliver Atwell



Blue Ice

by Alex Bernasconi, Papadakis, £30, hardback, 204 pages, ISBN 978-1-90650-658-2



JUST outside of our own planet (actually 33.9 million miles), we're beginning to see that Mars, as well as a host of other planets, carry qualities that are rather similar to our own home

world. The presence of water is a thrilling development in our quest to understand our galaxy, but that's not to say that Earth isn't still capable of presenting us with seemingly alien environments. The Antarctic is a vista that is at once sublime and, at times, frighteningly hostile. It takes a special photographer to be able to convey these dual qualities in one image, and Alex Bernasconi has achieved this with a series of beautiful images. There's a quality to each frame that draws you in, hypnotises you and almost makes you feel the cold on your skin. It's an extraordinary collection of images and definitely one of the best books on the subject. ★★★★★

Steve Hiatt: Beyond Blonde

by Philippe Garner, £40, hardback, 280 pages, ISBN 978-3-7913-8180-0



ONE OF the most fascinating aspects of viewing a major fashion photographer's work is witnessing the shifting trends of fashion throughout the decades. Steve Hiatt's work is a great example. This retrospective book is not only a look back at Steve's

colour-drenched and wholly distinctive photography, but also a fascinating walk through a history of contemporary fashion. Hiatt's work has much in common with photography heavyweights Guy Bourdin and Miles Aldridge, as well as more niche contemporary practitioners like Viviane Sassen. As with much photography of this ilk, Hiatt's images will not be for everyone. The garish nature of some of the pictures can at times feel a little overwhelming. But that's not necessarily a criticism. The fact is, these images stay with you long after you put the book down. ★★★★★



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Ditching your DSLR

Swapping a heavy backpack laden with kit for a CSC makes a lot of sense, explains landscape photographer **Steve Gosling**



Necessity required a change of system, but that meant more time and energy for taking photographs



Steve Gosling

Steve is a UK-based award-winning professional photographer who specialises in producing creative and contemporary landscape and travel images. His photographs have been published internationally across a wide range of media.

stevegossingphotography.co.uk

For many years, I lugged around a very large and extremely heavy backpack loaded with medium-format and 35mm cameras and lenses. It wasn't unusual for me to venture into the landscape with several kilos on my back. Eventually, though, I reached the point where something had to go and, to no one's surprise, it was my poor back. A trapped nerve, initially caused by over-exuberance in the gym, limited my capacity to carry a heavy bag for long periods.

Necessity required that I reduce the amount of gear I carried. This didn't result in any loss of productivity, as I now got less tired on my landscape outings. I had more energy to concentrate on finding and making photographs, as well as being able to walk further and work longer. All contributed greatly to enhancing my enjoyment of the picture-making process.

So when Olympus released its first OM-D camera (the E-M5) a few years ago, I was excited about giving the system a try – especially as it offered a further reduction in weight compared to my DSLR system.

Back to the future

I'd always been a fan of Olympus cameras and lenses. When shooting film back in the 1980s I used OM-1N and OM-4 models, as I loved the small size, great build quality and very sharp Zuiko lenses. For these virtues, the E-M5 reminded me of using my old OM-4. It provided the basis for a small, lightweight system that allowed me to fit two camera bodies and a wide range of lenses into a smaller backpack that I was comfortable carrying around all day.

And the Olympus camera and lenses also enabled me to choose a lighter tripod as well as reduce the bulk of the filters I packed. The smaller Lee Seven5 filter system works well with the Micro Four Thirds prime lenses, adding further to a reduction in bulk



A lighter camera system also means you can carry lighter tripods and a smaller set of filters

KIT LIST



▲ Gitzo Traveler tripod

I have a selection of Gitzo tripods and the latest Gitzo Traveler model is ideal for when I'm working overseas. It will easily support my Olympus system, and is small and light enough to be packed in my bag.



▲ Lee Seven5 filter system

This is a compact but comprehensive system ideally suited to CSCs and their smaller lenses. I use ND graduated, ND and polarising filters on a regular basis.

▼ Cable release

When I'm using a tripod it makes sense to fire the shutter with a cable release. If I'm taking an exposure of several seconds I don't want to cause any unnecessary vibrations by touching the camera.




▼ Think Tank Airport Essentials backpack

This backpack is the perfect match for a CSC-based system, being small, of excellent quality and with a well thought out design for the travelling photographer.



ALL PICTURES © STEVE GOSLING





After producing large 30x20in prints, Steve had no concerns about image quality



You don't need to stop down to f/22 to maximise depth of field



The lighter system means you can happily travel further for longer

➤ and weight. My days of going to the gym just so I could lift my camera bag out in the field appeared to be finally over.

However, the key question facing me (and others deliberating a move to a smaller format) was whether the image quality from the Micro Four Thirds sensor would be up to scratch for my professional work. The proof of the pudding would be in the eating, so early on I had some 30x20in prints produced from the raw files. I was astounded by the impressive level of detail obtainable from a raw file. From that point on I knew that image quality wasn't going to be a concern.

All these positive factors soon encouraged my conversion to a mirrorless system and I subsequently sold all my DSLR kit.

I now have all the Olympus primes – the 12mm, 17mm, 25mm, 45mm, 60mm macro and the 75mm – as well as the 40-150mm and 12-40mm Pro lenses. The lenses are

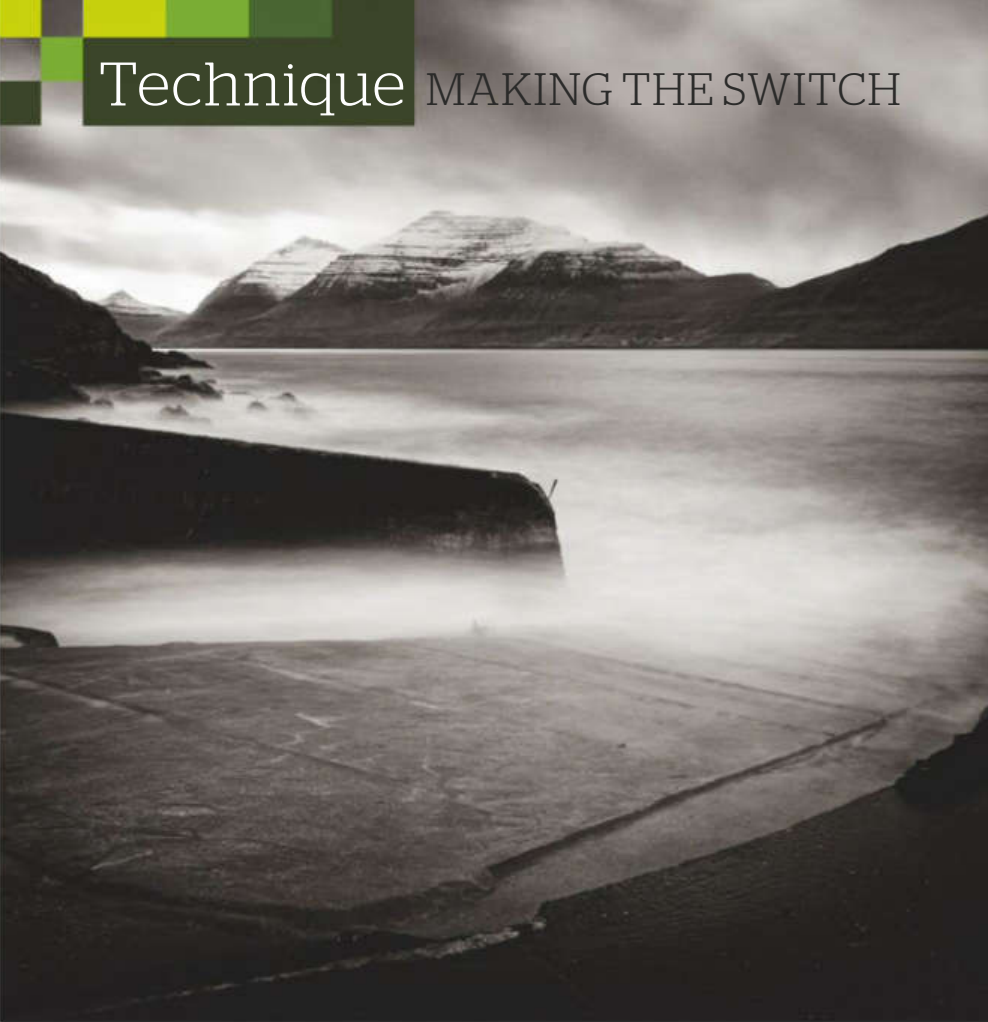
a real joy to use – well made, great image quality, fast apertures, and much smaller and lighter than the DSLR equivalents.

The range of Micro Four Thirds lenses available is one of the attractions of the system as an alternative to a traditional DSLR. Olympus, Panasonic, Sigma, Voigtlander and others all make a wide variety of lenses to cater for every budget and requirement.

Depth of field

As a landscape photographer, I'm often looking to maximise depth of field, so the smaller sensor gives me a distinct advantage over a full-frame DSLR. I can achieve an equivalent depth of field without stopping down to f/22 and thereby risking the negative effects of diffraction on image quality. Photographing landscapes at f/8 or f/11 means I get the required depth of field while shooting at the camera's optical sweet spot.





The live bulb is ideal for long exposures, allowing continuous assessment of the image as it's exposed

Electronic viewfinders (EVFs) are still contentious with some photographers who remain enthusiastically wedded to the optical finders (OVFs) found on DSLRs. But EVFs are improving in quality all the time and I've reached a stage now where I don't even think about an optical finder. I'm happy to enjoy the advantages of an EVF that shows 100% of what I'm taking and gives me the WYSIWYG (what you see is what you get) benefits. Changes to exposure, colour balance and the effects of in-camera filters can all be seen through the viewfinder. In fact, now, when I look through the optical viewfinder of a DSLR camera, it surprises me that I can't see those things! I think EVFs are the viewing mode of the future, as quality improvements continue to be made and the benefits are acknowledged by all but the most die-hard OVF fans.

Although not a feature I use a lot for landscape photography, the silent shutters of CSCs are a real boon for many photographers who shoot street or event photography where discretion is essential. This is something that's nigh on impossible with the distinctive 'clunk' of the mirror and focal-plane shutter of a DSLR.

Reasons to hold on?

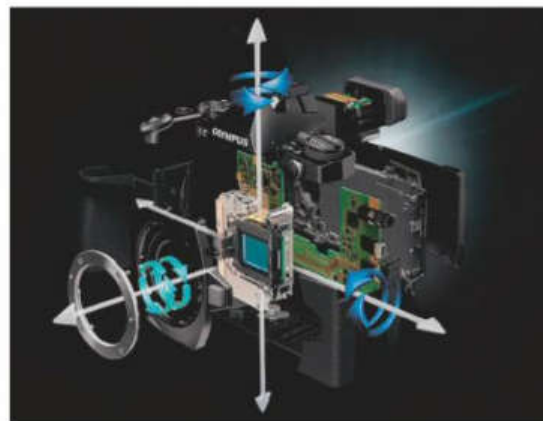
So are there any reasons to hold onto our DSLRs? Well, I'll say upfront that my answer to that question is no. I don't own a DSLR camera now – I don't need one for the

7 reasons why I love my CSC system for lands



1 Small and light, but solidly built

They may be smaller and lighter than a DSLR, but the OM-Ds feel like they're robust enough to withstand professional use.



2 Bodies and lenses that are weathersealed

This is essential for outdoor photography in the UK – I believe that if I haven't got wet then I probably haven't got a good shot! I've used both my EM-1s and EM-5 IIs in some appalling conditions and they've worked without missing a heartbeat.



3 5-axis image stabilisation

I use a tripod for most of my photography, but when I do need to handhold the camera then I know the image stabilisation system is going to help me get the best possible image quality as shutter speeds start to lengthen.





The range of quality Micro Four Thirds lenses, both prime and zoom, is another tempting selling point

cape photography

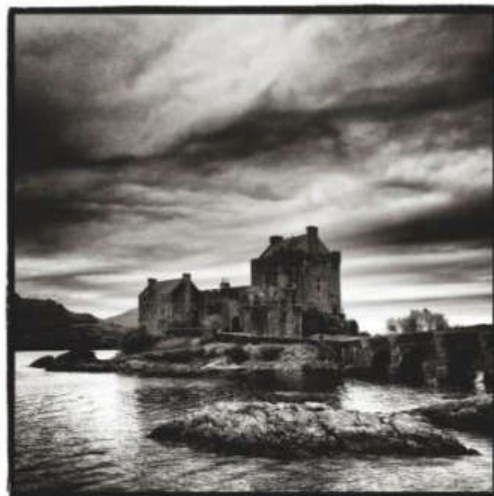


► 5 Art filters

I love to use these as they're a great stimulus for creativity. I really like using the black & white 'dramatic tone' filter, as it can give some atmospheric results with the right choice of subject matter.

◀ 6 Tilting screen

The angled screen is a great option to have for street and low-level photography. I'm not getting any younger, and while getting down on my knees is still possible it's getting back up again that's becoming harder!



◀ 4 Live bulb/ live time feature

The live bulb or live time modes provide a real-time update on exposure progress and take all the uncertainty out of the long-exposure photography that I love to do. It's a fantastic feature that works really well in the field.



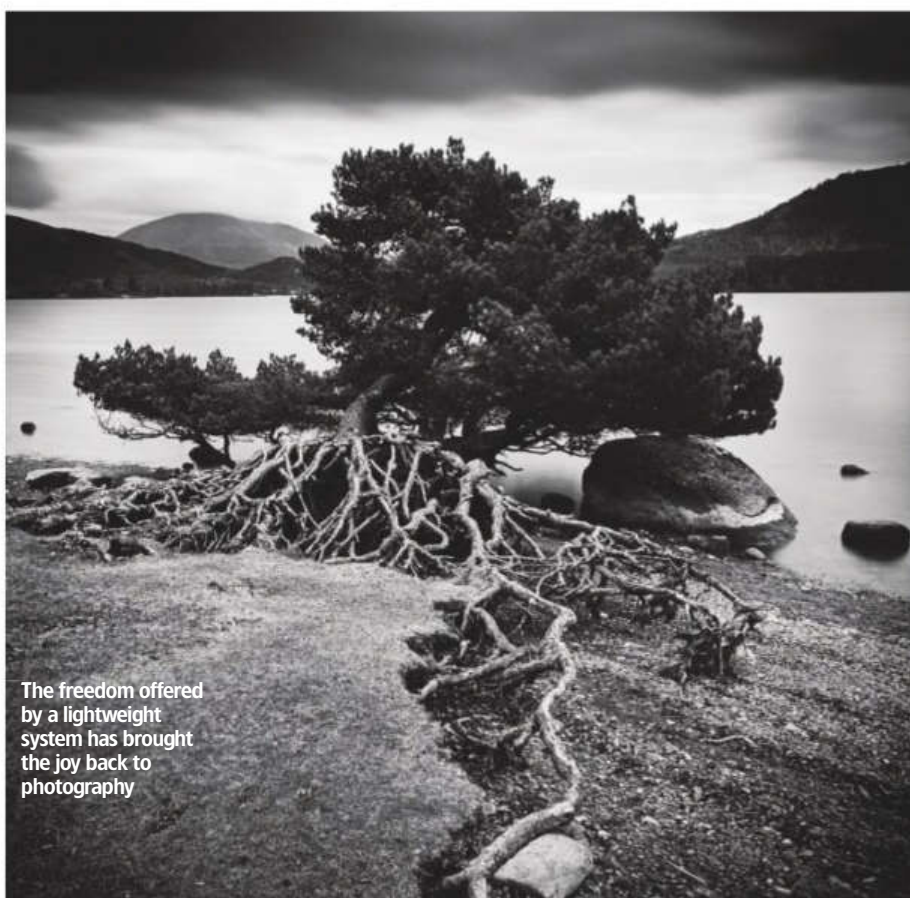
◀ 7 Built-in level

Off-kilter horizons are generally a no-no in landscape photography (unless as a deliberate aesthetic choice). And while you can correct in post-processing, the two-way level visible in the viewfinder really ensures there's no excuse for wonky horizons in-camera.

Technique MAKING THE SWITCH



The EVF means you see exactly what you're expecting to get when you fire the shutter



The freedom offered by a lightweight system has brought the joy back to photography

▶ type of photography that I do.

Those dedicated OVF fans might be hard to convert and photographers working in remote locations who have to eke out battery life for as long as possible will be glad they don't have an EVF consuming vital power.

Sports and wildlife photographers might claim that the AF speed of many CSCs isn't up to meeting their exacting needs. But this argument is rapidly diminishing in credibility as manufacturers improve both the phase detection and contrast detection AF systems in their mirrorless cameras.

So I'm struggling to find a valid argument to support the long-term viability of the DSLR. An existing investment of several thousand pounds in DSLR lenses is a persuasive factor, but not if the manufacturers can find a mirrorless solution that retains existing lens mounts. But then the resulting camera bodies won't deliver the full benefits of a CSC by offering reduced size and bulk. I think it's a nettle that will have to be grasped.

I have no regrets in making the switch from DSLRs when I did. My images haven't suffered (far from it) and the process of going out and taking photographs is far more fun. Plus, my back has benefited, too – it's a win all round, I'd say!

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LETTER OF THE WEEK

Mirror, mirror

I read with interest your article on mirror lenses (*Tech support*, AP 10 October). However, the writer stated that a drawback of these lenses is their fixed aperture. Well, that's nearly true but not quite – does anyone remember the remarkable Ohnar 300mm f/5.6-16 Reflex lens?

I've included a picture I found on the internet, which shows this rare beast (right). I saw one for sale a few years ago on a Japanese retailer's website, but foolishly never thought to buy it. If you visit [http://blog.xuite.net/leon_photo/leon/164115631-Ohnar+300mm+F5.6-16+Reflex+Mirror+%E9%](http://blog.xuite.net/leon_photo/leon/164115631-Ohnar+300mm+F5.6-16+Reflex+Mirror+%E9%96%8B%E7%AE%B1%E6%96%87)



96%8B%E7%AE%B1%E6%96%87, you'll see the lens in action with images shot at the various apertures.

Graham Buxton-Smith, via email

Well I never! I haven't come across this lens, and I'm sure most of our readers won't have, either, so thank you for letting us know. I'm sure there'll be a few of us looking out for it now. If anyone has one of these lenses, we'd love to see some images taken with it – Richard Sibley, deputy editor

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Image appropriation

Why is it that anything that involves photography these days – especially on social media or the internet – appears to be seen as a free entitlement for the British news organisations?

These unethical practices now have serious consequences. All the professional press photographers on three newspapers in York (where I started as a trainee press photographer), Bradford and Darlington have just been made redundant because the newspapers in this Newsquest group feel confident that the public will give them their work for free. It's satisfying to have pictures and video used, and good for a photographer's vanity, but is a name credit reasonable and fair reward for the public? I think not.

A well-known news outlet is quite blatant about it. On its

website it states: 'By sending us your video footage/ photographs/audio you agree we can broadcast, publish and edit the material and pass it on to others for similar use in any media worldwide, without any payment being due to you. Please do not submit your contributions unless you accept this.' This is outrageous.

We have 'Fair Trade' for coffee producers worldwide, so now is the time for fair trade within news organisations for photographic contributions. My advice – having worked for newspapers and television all my life – is never to give anything away and not to part with your copyright. Put your copyright signature on every photograph on social media.

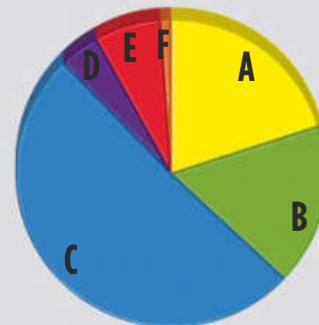
If they don't put their own news media house in order, Parliament or the EU

should legislate to ban this unfair practice.

Keith Massey, York

To some extent I agree. The days of in-house teams of photographers and videographers seem to be more or less over, largely because the reporters can do a lot themselves in the field, and the public have cameras in their pockets that allow them to send images quickly to the press.

While a professional, or even enthusiast photographer should be advised never to give their images away without good reason, for an amateur, or someone who has no interest in photography beyond a social aspect, the 'reward' of having your images shown nationally on TV is enough. And there's probably very little that can be done to change that. After all, these



In AP 10 October, we asked...

What is the longest (deliberate) exposure you've ever made for a single image?

You answered...

A Less than 29secs	20%
B 30-59secs	17%
C 1-30mins	51%
D 31-59mins	4%
E 1-24 hours	7%
F More than 24 hours	1%

What you said

'I have tried long exposures several times over the years never with the greatest success, but I will keep trying'

'I use a pinhole lens so long exposures are normal'

'I bought a 10-stop filter two years ago and it's only been out of the case once. This might be a good reminder'

'About 15-20 minutes on film, but rarely over a minute (so far) with digital'

'I doubt I have ever taken an exposure exceeding 10 seconds in the 70 years that I have been taking photographs'

'Mine was done using a Minolta XD7 using a colour slide film for over an hour'

Join the debate on the AP forum

This week we ask

When was the last time you shot on transparency film?

Vote online www.amateurphotographer.co.uk

Guess the camera



Every other week we post a photograph of a camera on our Facebook page and all you have to do is guess the make and model. To guess the make and model of this camera (above), head over to www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the Forum.



The cover published in AP 10 October is from 5 April 1972. The winner is Bryan Metters from Lancashire, whose guess was closest to the correct date

people willingly submit their images – they're not being used without permission – Richard Sibley, deputy editor

Slide slip

I wanted to thank you (somewhat belatedly) for the excellent *Your Guide To Film* supplement with AP 19 September 2015. I was just curious why you chose not to include any information on colour slide film? I expected the *Films on the market* feature to include E-6 films, but found nothing. I would have thought that, especially with Film Ferrania starting up again soon, colour slide would be a popular choice for film users. A strange omission, I thought, in an otherwise excellent supplement.

Dave Walker, Oxfordshire

We'll have to hold our hands up and apologise. However, on the plus side, at least it gives us something to write about next time, so it's something to look forward to! – Richard Sibley, deputy editor

Pixel pushing

I recently read a DSLR review in AP that stated a camera's 16MP resolution is simply OK



Look out for a future supplement including colour slide film

for 'most' uses. Really? Are these reviewers aware that a print size of 21x14in or more can easily be produced from such a camera? Isn't this fine for 'most', rather than 'many', needs – bearing in mind that few will want to print anything bigger than this, and many are content to simply look at their work on a monitor screen? Why are photography magazines so obsessed with the need for cameras with ever-increasing resolution that, for most users, achieves nothing more than filling up computer hard drives? In AP 10 October you note that natural history photographer Heather Angel (who is very hot on image quality) uses a 16MP Nikon D4, which, I think, goes to

demonstrate the adequacy of a 16MP resolution.

John Bentley, North Yorkshire

We're quite aware of maximum print sizes, and go by the standard 300 pixels per inch for print resolution. On a 16-million-pixel camera this will produce an image of around 16.4x11in, although if you're producing prints for a wall you can go far larger as the image will be viewed from further away. But yes, I do agree that sometimes we get too hung up on resolution.

However, resolution isn't just about the pure image detail. Want to use a lens designed for an APS-C sensor on a 16-million-pixel full-frame camera? You'll produce a 6.8-million-pixel image. Do the same thing on the 42-million-pixel Sony Alpha 7R II and you have an image that's around 18.5 million pixels, so it's still perfectly possible to make a good-sized print.

Similarly, if you reduce the image size of a larger image to make a smaller print, you can significantly reduce the amount of image noise. What these higher-resolution sensors really offer is flexibility – Richard Sibley, deputy editor

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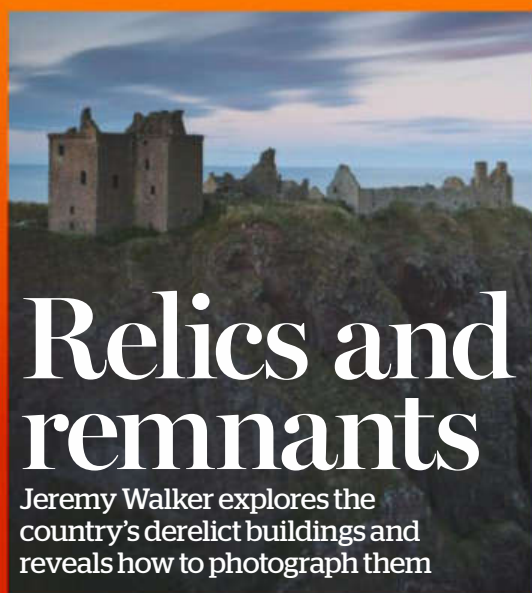
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The most striking aspect of Laurent's work is that he draws inspiration from traditional portrait techniques, such as those used by Richard Avedon



Animal Kingdom



Laurent Baheux is famous for his black & white portraits of African wildlife. He talks

to **Tom Smallwood** about his new book, and how his techniques can be applied to all wildlife photography

As Africa is top of the destination wish list for many serious wildlife photographers, it's getting harder to take images there that really stand out from the herd – especially when you're up against world-class names such as Marsel van Oosten or Michael 'Nick' Nichols of *National Geographic* fame. While many photographers can come away with a decent image of a zebra, rhino or even a lion if they're lucky, getting it noticed is a much harder task. Think of the most talked-about wildlife image of the past 18 months – a skilful, but essentially rather sensational, picture of monkey taking a selfie.

French photographer Laurent Baheux has found a more enduring niche by taking memorable black & white portraits of the continent's most magnificent creatures, drawing inspiration from the traditions of classic portrait photography. Even if you can't get over to Africa in the foreseeable future, there's still a lot to learn from Laurent's approach, as his ability to capture the 'personality' of the animal, his peerless framing, and his impeccable black & white toning are equally applicable to portraits of deer, foxes or other examples of photogenic British wildlife. Laurent's latest book, *The Family Album of Wild Africa*, is about to be published, so we caught up for a chat.

Dynamic duo(tone)

Although Laurent is now best known as a wildlife photographer, he began his career in a very different genre – as a sports news reporter. 'I started in photography while I was working for a regional daily newspaper in Poitiers [west-central France],' he explains. 'At that time I was a sports news reporter and I would write about the games. The editor asked me to complete my stories with pictures, and soon I began to enjoy taking pictures more than the writing. So this is how I became a self-taught photographer.'

Laurent took his first trip to Africa in 2002, when he visited Tanzania, and it's still one of his favourite destinations. 'It was a personal journey, with no specific target, no pressure and no brief,' he says. 'I started photographing amazing African wildlife for my own pleasure. It was like a much-needed antidote to my life in the city, which I was fast becoming allergic to.'

Interestingly, Laurent was clear from the beginning that he was going to work in black & white, despite the multi-coloured sensory overload that hit him in Tanzania. 'I've never been tempted to publish my pictures in colour because, for me, Africa is a land of light and contrast,' he explains. 'Black & white is the best medium to express both the solitary emotion and vitality of wildlife. Most of my work concentrates on simple



▶ scenes of the animals' daily lives. All I want to do is to present the abundance of life on Earth. Working in black & white, or duotone, enables me to capture the magnificence of the animals' attitudes, their vividness and their emotions, in a more effective way.'

Laurent also had a solid grounding in black & white film processing when he started working as a journalist in 1994. 'Because of that experience, I have always had an interest in and an affinity with this technique,' he says. 'When I had the possibility to express my approach, I naturally used black & white. As I say, for me, animal beauty is better expressed in duotone; elephants, zebras, hippos, rhinos or buffaloes are obviously black, white and grey to begin with.'

Portrait passion

Another key influence on Laurent's wildlife technique has been classic portrait photography. He takes inspiration from celebrated portraits of people, and consciously tries to emulate some of the time-honoured traditions when photographing a lion or rhino. 'I'm particularly fond of the work of Peter Beard, Richard Avedon, Henri Cartier-Bresson, Robert Doisneau and Sebastião Salgado,' says Laurent, 'while Ansel Adams' landscape technique has also influenced me.'

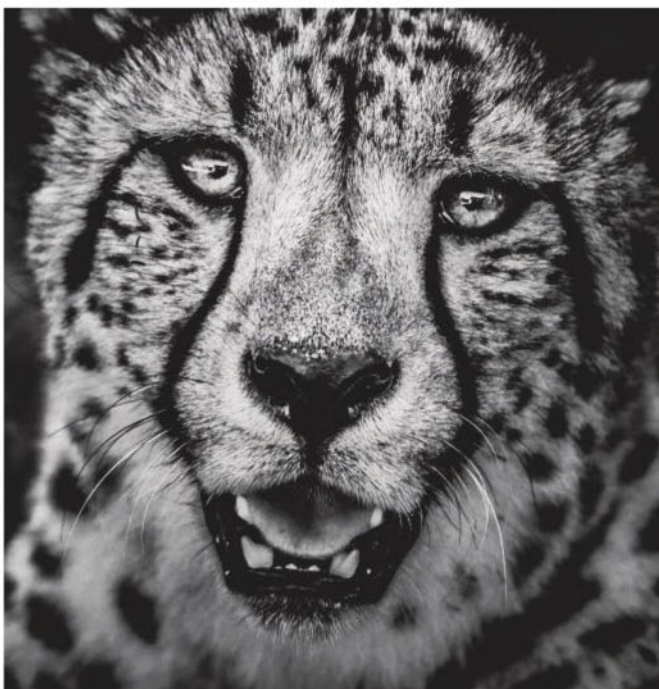
Even a cursory glance at Laurent's work reveals a masterful understanding of contrast and tone – something that again dates back to his earlier years as a sports hack,



Above left: Through his careful framing and use of monochrome, Laurent is able to present an almost emotional side to his subjects

Far left: It will come as no surprise to learn that Laurent's background is in the darkroom

Left: By getting in so close to the subject, the viewer is allowed to engage in a level of empathy with animals we rarely see up-close





Above: Rather than focusing on the darker side of wildlife, Laurent instead chooses to produce life-affirming portraits

Right: Subject, light and environment combine to deliver striking and vivid documents

working with black & white film. Nowadays, he makes full use of Lightroom software. 'I don't do a lot of editing post-shoot, but I use Lightroom to play with contrast and texture, and to remove dust,' he says. 'Noise does not disturb me, as I think that it gives a quaint atmosphere to a picture that fully matches my vision of nature and the wild species I like to photograph.'

In the frame

The images in *The Family Album of Wild Africa* are also beautifully composed – something that Laurent believes requires a great deal of patience and forethought to achieve. 'When it comes to composition, the first challenge with landscapes and wildlife photography is to combine all the required components: animal, sun, shadow, backlighting, clouds, wind and so on,' he says. 'It is impossible to figure out how long it may take to meet a specific animal when you have the appropriate light and atmosphere.'

It's the same for landscapes – it takes time to be at the right place and at the right moment. It turns into a frustrating quest that requires determination and luck.'

Being in the right place at the right time also means being aware of possible dangers – after all,

Laurent is not photographing animals in a zoo. 'When you photograph in wild places, you are stepping into the animal's place, their kingdom – you're just invited,' he says. 'I feel less endangered with wild animals than with so-called civilized people.' That





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➤ said, Laurent admits to being charged by a hippo when he stumbled on its private pool. Thankfully, he got away.

Lion king

Laurent also tries to make his subjects look human, but not in a sentimental or cloyingly anthropomorphic way. 'I always try to breathe individuality into the wild animals,' he explains. 'Animals are just as "human" as us. They have personalities, feel emotions and experience the idea of family – hence the title of my book. Other than that, I am reluctant to give a lot of tips to other photographers, as I have procedures that lock you into "preformatted" ways of working. My technique, on the other hand, would be to free myself from any imposed rule, while still bearing in mind the photographic principles that continue to inspire me.'

You don't see many animal corpses, de-tusked elephants, piles of illegal ivory or other depressingly familiar reminders of our cruelty to wild animals in Laurent's images. 'I think the communication strategies of the conservation groups I work with – such as WWF, the United Nations and GoodPlanet – evolve towards a certain aesthetic and artistic vision,' he says. 'I believe people are fed up with shocking images of destruction, poaching and



deforestation, even though those images are important to share, because we must all know what is happening on our planet.'

So which images in *The Family Album of Wild Africa* is Laurent most proud of? 'I'm very fond of the lion on the cover,' he says. 'I photographed him in 2007 during a trip to Tanzania. The series is titled "Lion in the wind". It's just the sort of moment I'm looking for when I work in Africa: I want to discover emotions in an animal and capture a piece of eternal Africa – the paradise of our origins, that we are losing.'



Gear for a photo safari

WHILE his work in Africa requires a lot careful planning, Laurent keeps it simple when it comes to camera gear. 'I use a Nikon D4 and D800, with a range of lenses from 16mm up to 800mm,' he says. 'This means I can shoot safely from a distance where necessary and still get good results, while also being able to carry my equipment around with me all day. I have one carbon-fibre monopod, but I prefer holding the camera. I feel more free without a monopod or tripod – as free as a bird, in fact.'



For more on Laurent's work, and details of his book, see laurentbaheux.com. *The Family Album of Wild Africa* is Laurent's ninth book and the eighth to feature his African wildlife. Its 480 pages comprise 300 duotone photographs and text in English, German and French. 'Almost half the images have not been published before,' notes Laurent. 'My editors at teNeues and YellowKorner knew that I had an important collection of photos taken from 2013-2015, and the book is the result.'

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With the new camera came a new lens mount, the F-type bayonet, which has remained virtually unchanged to the present making it capable of accommodating the latest autofocus lenses. No other manufacturer has achieved this feat. Indeed photographers can still use their treasured manual focus Nikkor lenses on the very latest Nikon DSLR cameras. There is myth that the first two digits represent the camera's year of manufacture. This is incorrect. Nikon produced nearly one million Nikon Fs between 1959 and 1974. Serial numbers began with 6400001 and by the time production ended had reached 74xxxxx. The Nikon F stand was specially designed by Tony Hurst.



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Jane Long

Australian photographer and digital artist Jane Long combines photography and photo manipulation to create slightly surreal images that straddle the line between reality and fantasy. To see more of her work, visit www.janelong.com.au and for more on the archive, visit www.colectiacosticaacsinte.eu



Innocence

By Jane Long

Taking a photo from the Costica Acsinte Archive as her starting point, **Jane Long** shows how she creates her images

The minute I saw this little girl in the Costica Acsinte Archive, I knew I wanted to work with her image. She looked so innocent and wise at the same time. It took me a while to develop the idea of what I wanted to do. I knew at the start that I wanted the fish jumping out of the bowl as a little friend for her (I have no idea how my mind jumped to that conclusion), but the idea of the fire ring didn't come until later. Often, I'll sketch out my ideas roughly beforehand, but for this image a lot of it developed on the fly.

Generally, I try to create images with a foreground, midground and background. This gives me the option to control the depth of field in the image. In this case, I already had all the images I needed for the background on file, so it was just a case of compositing them and then toning them to match a little better.

Doris the goldfish was also already on file, but I needed to shoot the fish bowl, the watering can, the fire rings and the lighter. I set the fish bowl and watering can up around a stool that was a similar size to the chair in the original image and did my best to flag the light as it was in the

original image by adding something to simulate the back of the chair and by standing in the shot.

The fire rings were some old bangles wrapped in tissue paper and doused with lighter fluid that I hung from a hook in the backyard, but I found I had to weight them down to stop them spinning around as I shot them. For the lighter, I just grabbed my husband's white shirt and tossed that over myself so I'd have a similar background and reflections.

Then there are the layers of colour toning and texturing. I try to keep this fairly consistent across the 'Dancing with Costica' series to help tie them all together, but I'll usually adjust the opacity and strength for each image.

Top tip

Good masking is critical to creating realistic composites. Often I'll create a mask and find there are parts that are slightly off. I select the mask and use the Blur tool to blur the area, and then use the Dodge and Burn tools to darken or lighten that area until the mask fits perfectly.

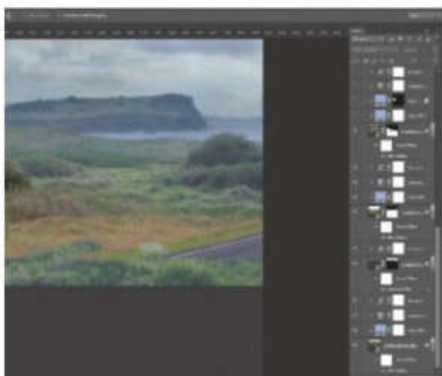
KEY IMAGES



The photograph that the final image was based around is of a little girl from the Costica Acsinte Archive, although a wide selection of images was required to produce the completed composite picture



STEP BY STEP



1 Background

First, I start assembling the background. On top of each image I add a colour fill layer in a light blue set to Lighten at 20%, a Selective Colour Layer and a Curves layer. This helps to build the distance and start tying the images together. Once they're all in, I add other toning layers.



2 Add the main subject

With the background complete, I import the image of the girl and clean the original. Then I start adding Solid Colour layers using a mix of Colour and Soft Light blending modes. For her overalls, I used an image of denim and for the cushion I used an image of an old tapestry lid.



3 Create Paths

I then draw a series of paths to fan out her hair. I use a Texture brush with just a couple of dots to add strokes to the path. I start with darker colours and then work up to lighter colours. Then I create a couple of curves adjustment layers to add highlights and shadows.



4 Add fish bowl

I add the fish bowl. The splash is set as a Lighten blending mode and I also make a copy of the background image and invert it for the background of the bowl. I use a combination of Darken and Soft Light to blend it in. I also add a layer for reflections set to Overlay at 40%.



5 Apply curves

Next I add Doris the goldfish and the watering can. I use a Curves layer on the fish to paint in highlights and shadows to match the lighting. I use a Grass brush to blend the bottom of the watering can and add the fire ring using a combination of Normal and Lighten blending modes.



6 Add warmth

I then add the reflections of the flames in her eyes and also a series of colour layers set to Overlay to light the right-hand side of her face and the fish as well. I paint yellow/orange onto a layer set to Hard Light to light the splash and fade it off using a graduated mask.



7 Shadows

At this stage, the document is beginning to get quite large, so I flatten the background before saving it as a new document. I then add the lighter in her right hand, the flame and the ring for her other hand. For each item I add, I'm also adding a shadow with a Curves adjustment layer.



8 Stamp All Visible

Once I'm done, I then use Stamp All Visible to create a copy of the image and set it to Soft Light at 20% Opacity to give a contrast boost to the entire image. Then I Stamp All Visible again and sharpen it. I save the image before flattening it and saving it to a new document.



9 Actions

Finally, I add a series of Florabella actions (visit www.florbellacollection.com), turning off all the contrast layers, reducing the Opacity and moving some layers to another group. Then I add textures, including a layer of clouds and an inverted Daguerreotype set to Soft Light, masking out any areas of skin.

ROUND TWO
NOW OPEN!



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Amateur Filmmaker of the Year competition

Your chance to enter the UK's newest competition for budding amateur filmmakers

TO COINCIDE with the launch of The Video Mode website, we're pleased to announce our new Amateur Filmmaker of the Year (AFOY) competition. AFOY challenges you to get creative with your filmmaking, and gives you the opportunity to win some fantastic prizes worth £10,000 in total.

The competition is split into three rounds, each with its unique theme: Nature, Time and Love. To enter, submit a video no more than five minutes in length, of HD quality. You can shoot on any camera you'd like, and the content and editing are up to your imagination – so long as it fits

the round's particular theme.

Visit www.thevideomode.com to view the top videos, as well as the scores and a leaderboard for the overall competition. The winner will be the person with the most points after three rounds, who will win the overall prize as well as title of Amateur Filmmaker of the Year.

Round Two: Time

Get creative in this round by exploring the passage of time in different ways. Play with frame rates to speed up or slow down your footage, or capture a moment like a child's birthday party in a cinematic manner. For examples, go to www.thevideomode.com/examples.

Rounds and dates

Below is a list of the competition rounds, their themes and the dates you need to know. To view the results, visit www.thevideomode.com. When planning your entry, take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you'll be judged.

Theme	Opens	Closes
Round One: Nature	1 Aug	30 Sep
Round Two: Time	1 Oct	31 Dec
Round Three: Love	1 Jan	28 Feb

The overall winner will be announced in April 2016

Prizes

Enter to win your share of prizes worth over £10 000! Here's what you could receive:

Round One

Canon EOS 7D Mark II, worth
£1,499.99

Canon Legria Mini X, worth £329.99

Round Two

Canon EOS 5D Mark III, worth £2,499.99
Canon Legria Mini X, worth £329.99

Round Three

Canon XC10 (with 128GB CFast card
and reader), worth £1,999.99

Canon Legria Mini X, worth £329.99

Overall prize

Canon Cinema EOS C100 Mark II,
worth £3,599.99

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APOY 2015

Amateur Photographer OF THE YEAR COMPETITION

LIE OF THE LAND

It's been another great round for APOY 2015. Here are the top 30 landscape images from Round 7 **Lie of the Land**

Michael Marsh from Kent is the winner of Round 7 of APOY 2015. He takes home a Sigma 150-600mm f/5-6.3 DG OS HSM | C lens and Sigma USB Dock worth £1,238.99. The Sigma 150-600mm f/5-6.3 DG OS HSM | C aims to achieve the best optical and action-capture performance to meet the requirements of professional photographers while maintaining a lightweight and compact construction for higher usability. Sigma has put special emphasis on the lens's optical performance by the incorporation of one FLD and three SLD glass elements, optimisation of the lens's power distribution and minimised chromatic aberration. What matters most with a hyper-telephoto zoom lens is the image quality at the telephoto end, and this lens offers brilliant performance. In addition, distortion throughout the focal range is well compensated. In order to ensure this is a hyper-telephoto zoom lens

that is also equipped for shooting in the field, it is dust and splash-proof and incorporates a detachable tripod socket for higher usability. The Optical Stabilizer (OS) function features an acceleration sensor to ensure higher precision even when handheld. Two OS modes are available: mode 1 for general photography and mode 2 for motor sports and other applications requiring panning. In mode 2, the acceleration sensor teams up with the Intelligent OS and its updated stabilisation algorithm to deliver effective stabilisation while you move the camera horizontally, vertically or diagonally – regardless of the position of the lens. By connecting the USB cable to a computer, the Sigma USB Dock enables photographers to update the lens firmware and customise features of the lens to their requirements. The adjustment is processed with specially designed software, Sigma Optimization Pro, which is available as a free download from Sigma's website.

The 2015 leaderboard

Lee Acaster has held on to first place despite not scoring in the previous two rounds. In second place, and 31 points behind the leader, we find that Chris Evans is holding steady, while Tomer Eliash has leapt from eighth place to a very impressive third.

1	Lee Acaster	185pts	6	David Queenan	116pts
2	Chris Evans	154pts	7	Graham Borthwick	114pts
3	Tomer Eliash	145pts	7	Penny Halsall	114pts
4	Matt Parry	138pts	9	Jevgenijs Scolokovs	112pts
5	Mark Cornick	126pts	10	Adele Spencer	100pts



1st

1 Michael Marsh
Kent 50pts
Canon EOS 5D Mark II, 16-35mm,
1/160sec at f/10, ISO 100
'This image features the locally iconic beach huts tucked behind the Sportsman pub in Seasalter, Whitstable, Kent,' says Michael of this wonderfully atmospheric winning shot. 'I've been photographing the huts for some years now and they're a photographer's dream, because they look so different at various times of the year. The constantly changing foreground, coupled with such an exposed position, exploits the light and gives the most amazing scenes.'





2nd

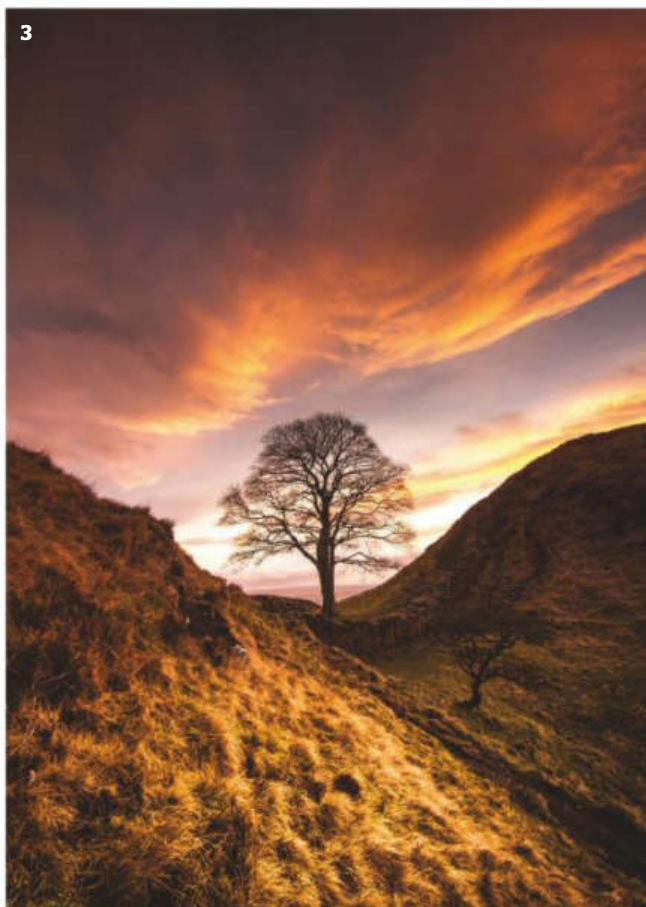
2 George Digalakis Greece 49pts

Nikon D7000, 11-16mm, 332secs
at f/22, ISO 100, Hoya ND 500
and Hoya ND 16 filters

This ghostly image was taken on the Attica coast in Vouliagmeni, Greece. It's the kind of shot that could only have been achieved with the right combination of filters and a seriously long shutter speed. The image also benefits from the eerie rock near the centre that almost looks as if it could be a lonely swimmer.



3



3rd

3 Anita Nicholson Northumberland 48pts

Canon EOS 7D, 10-20mm,
2secs at f/11, ISO 100,
Lee 0.9 hard grad filter

This image was taken one January evening. A sudden burst of colour at sunset frames the tree and catches the winter grasses at Sycamore Gap on Hadrian's Wall in Northumberland. It's an image that bursts with vibrancy and captivates with its simple use of composition.

4 Tomer Eliash Israel 47pts

Canon EOS 5D Mark II, 24-105mm, 1/100sec at f/16, ISO 1,250

This photo, of a tractor ploughing a harvested cotton field, was taken from a hot-air balloon above Israel's Jezreel Valley just after dawn

5 Alastair Batchelor London 46pts

Canon EOS 450D, 10-22mm, 30secs at f/6.3, ISO 100

Taking this image at the Barbican Towers in London, Alastair explains, 'I used my Manfrotto Superclamp to attach my camera to the handrail for a unique perspective'

6 Denis Dowland London 45pts

Canon EOS 700D, 18-135mm, 1/800sec at f/8, ISO 200

Denis found this fantastically unconventional shot at South Quay, Canary Wharf in London. The fog has diffused the light beautifully

7 Sigit Playdon Ireland 44pts

Canon EOS 6D, 17-40mm, 25secs at f/18, ISO 100, Lee Little Stopper, ND soft grad

This image is excellently composed. It also goes to show that filters don't have to be the reserve of epic sweeping landscapes and seascapes

8 Simon Anderson East Sussex 43pts

Nikon D7100, 70-200mm, 1/50sec at f/2.8, ISO 400

The object you see here is in fact a crystal ball that Simon happened to have in his bag

9 Lee Acaster Suffolk 42pts

Canon EOS 5D Mark II, 1/60sec at f/7.1, ISO 100

Lee spent an hour standing in the rain until finally there was a brief moment of light

10 Adam Stephenson Worcestershire 41pts

Nikon D7100, 16-85mm, 125secs at f/11, ISO 125, ND filter

'The clouds were fast moving, so I decided to do a super-long shutter speed,' says Adam 'Because of the curvature of the field, the wind didn't affect the corn'

11 John Boteler Oxfordshire 40pts

Canon EOS 60D, 10-20mm, 77secs at f/22, ISO 100, Lee Big Stopper

The toning works well here. It adds a sense of tranquillity to an already minimalist image

12 Richard Bond Hampshire 39pts

Nikon D5200, 35mm, 1/250sec at f/1.8, ISO 200

Richard has utilised the strong dusk light to highlight this curved bench on the coastline

13 Cristian Agostini Italy 38pts

Canon EOS M, 18-55mm, 1/80sec at f/5, ISO 400

By enhancing the mood in Lightroom, Cristian has achieved an image that brings to mind the fairy tales of yesteryear

14 Norman Raine Staffordshire 37pts

Canon EOS 6D, 70-200mm, 1/125sec at f/11, ISO 200

'I placed my camera on a beanbag, on top of a fence post, and then waited for this couple to walk into position,' says Norman

15 John Carracher Angus 36pts

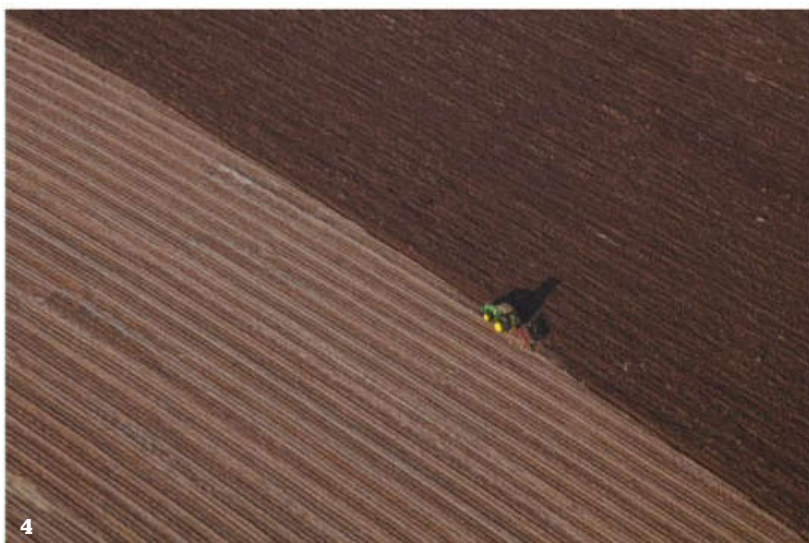
Canon EOS 5D, 70-200mm, 0.6sec at f/14

This ethereal pan-stitched image is the kind of shot you could stare at for ages

16 Phua Yin Kan Malaysia 35pts

Canon EOS 60D, 18-200mm, 1/40sec at f/9, ISO 100

Phua has chose to capture this cityscape through its reflections in the river. This not only gives the image a subtle level of distortion, but has also lent it an oddly dreamlike quality that serves to hold our attention





17 Nigel Jones Kent 34pts

Canon EOS 5D Mark II, 24-105mm, 10secs at f/13, ISO 100
This shot is of Sgwd-yr-Eira, or Snow Falls, on the Afon Hepste river in the Brecon Beacons, in South Wales

18 Derek Robertson Edinburgh 33pts

Sony Cyber-shot DSC-RX100 III, 1/640sec at f/7.1, ISO 125
By tilting the camera, Derek has played with the perspective created by the grid on the ground

19 Alf Bailey Merseyside 32pts

Nikon D7000, 24mm, 105secs at f/16, ISO 100, 10-stop filter
Shooting through the mist has ensured diffused light and a softly focused landscape

20 Tom Baverstock Staffordshire 31pts

Canon EOS 5D Mark III, 24-70mm, 1/500sec at f/2.8, ISO 50
Tom has chosen a unique perspective by giving the foreground over to the grass

21 Mark Cornick Surrey 30pts

Canon EOS 550D, 10-20mm, 30secs at f/8, ISO 100, Lee Big Stopper
'Winter fog created this ethereal effect and shrouded the skyscrapers in the distance,' says Mark of this shot of Canary Wharf, London

22 David Fletcher Tyne and Wear 29pts

Canon EOS 7D, 10-20mm, 125secs at f/9, ISO 100
David has found an ingenious mimic of the Angel of the North with this mushroom

23 Dayle Salmon Staffordshire 28pts

Nikon D3200, 18-55mm, 1/13sec at f/13, ISO 200
Shot atop Mam Tor in Derbyshire, Dayle has captured an entire palette of hues with this Peak District vista

24 Morris Conlan Midlothian 27pts

Sony Alpha 350, 18-70mm, 1/320sec at f/13, ISO 200
The simple technique of leading lines makes for a thoroughly engaging image

25 Stan Venitt Surrey 26pts

Canon EOS 10D, 100-400mm, 1/1000sec at f/11, ISO 400
This image was taken from an elevated position on Coombe Hill in Buckinghamshire

26 Matt Parry Cheshire 25pts

Canon EOS 60D, 11-16mm, 10secs at f/2.8, ISO 2000
A stunning display of the aurora borealis over Lómagnúpur in Iceland, which is reflected in a pond by the roadside

27 Stuart Hall Pembrokeshire 24pts

Nikon D90, 18-200mm, 1/60sec at f/11, ISO 200
The Foel Drygarn hill fort just outside Pembrokeshire enjoys a sliver of sunshine caught here by Stuart

28 Chris Evans London 23pts

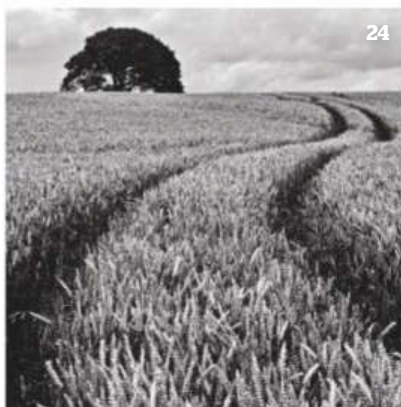
Nikon D800, 24-70mm, 30secs at f/11, ISO 50
Moody skies over the cityscape always make for incredible photos, and that's particularly true of this vividly atmospheric shot from Chris

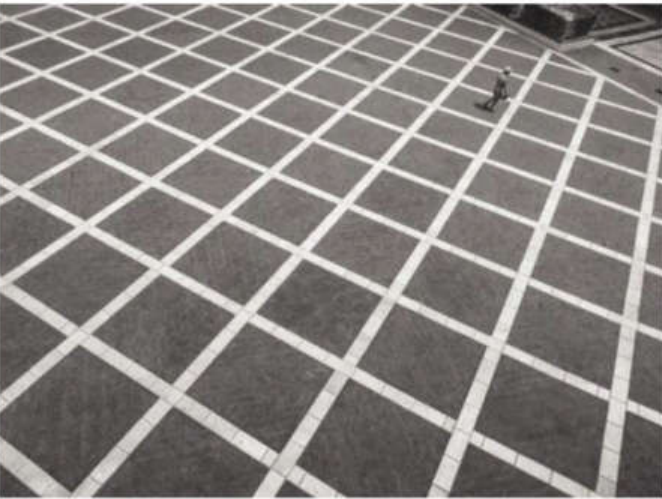
29 Mirela Bogdan London 22pts

Canon EOS 450D, 18-55mm, 1/250sec at f/9, ISO 200
'This is a view of the city at sunrise through one of the windows of my flat,' says Mirela. 'It's part of an ongoing project I'm shooting, titled "Outside my Window(s)"

30 Tom Lowe Tyne & Wear 21pts

Canon EOS 6D, 16-35mm, 25secs at f/16, ISO 100
'The tide height here was perfect for revealing the texture and patterns left in the sand, which made for great foreground interest in this shot taken in Whitley Bay,' says Tom







Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**

AFTER

Picture
of the
week



A slight change in tonal range ensures the white feathers don't become featureless

Bird of prey Lawrence Chadwick-Smith

Canon EOS 700D, 55-250mm, 1/200sec at f/5.6, ISO 400

LAWRENCE has been submitting pictures to AP since he was a teenager, and he has often impressed me with his keen eye. This rather gory scene from the natural world is very nicely captured, although in more detail than some might like to see. Nonetheless, it's a true and an honest depiction of a world in which fear and hunger are the ruling parties.

Lawrence has made a great job of separating this rather handsome sparrowhawk from its background by using a long lens and a wide aperture. It's also nice that the colour of the bird is allowed to stand out from the

BEFORE



The original image had a little too much contrast

neutral hues of the road surface. The bird is in a great pose too, and is well positioned in the frame so we can see his features and those of the unlucky pigeon. The low angle works well.

I think Lawrence's exposure is very good too, but the post-processing has introduced a little too much contrast at the ends of the curves – we've lost details in the white of the feathers and in the darkest tones of the pigeon. These aren't terrible crimes, but the featureless sections of the white feathers do draw more attention than they need to. I've made a slight tonal change to demonstrate, although it may not show very well in the magazine.

It's a great shot, Lawrence, and well deserving of my Picture of the Week award.



Win! Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 22. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

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AFTER



Lady through the bus window

Alexandra Nicoleta Marcu

Nikon Coolpix L820, 22.5-675mm

With exposure corrected the true subject (the lady) stands out much more clearly

AFTER



Repositioning the woman away from the busy background also helps her to stand out better

BEFORE



The exposure was right for the side of the bus, but not for the lady we want to focus on

I LIKE pictures that use elements in the frame to surprise us. I think we all do. The idea of shooting through a window, creating a frame within a frame, is usually a good one, but here Alexandra has used two windows of a bus to create her frame – and to great effect. With the bus blurred we know instinctively to look through and see the lady walking on the other side. The timing is very good, the shutter speed just right and the framing nicely done.

From the original we can see that the shot could have worked better, because we have to work too hard to get the point. First, the image is too bright – the scene needed about 2

stops less exposure. Had Alexandra made a test shot beforehand, she would have probably found the exposure perfect. Once the bus got in on the act the content of the scene changed dramatically and the camera desperately tried to make the exposure correct for the side of the bus, which it has done quite well. We don't want to be left looking at the bus, though – we want to see through it. The view through the window is too bright, which makes us sense that this part of the image isn't the most important – otherwise why would the exposure be neglected in that area?

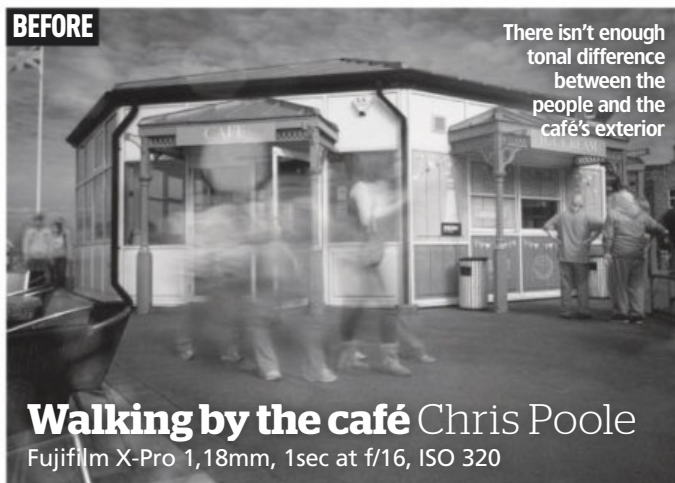
An issue that perhaps Alexandra couldn't

control so easily is the position of the woman – she's against a patterned advertising hoarding and blends in.

I've made a new version in which the exposure is geared more for the background and the woman, than it is for the bus. I've also repositioned the woman so you can see the difference in background. Alexandra couldn't have controlled where the woman stood at that moment, but she might have been able to wait for another occasion in which the subject was in a different place.

It's a great effort, though, and a theme worth returning to and perfecting.

BEFORE



There isn't enough tonal difference between the people and the café's exterior

Walking by the café

Chris Poole

Fujifilm X-Pro 1, 18mm, 1sec at f/16, ISO 320

AFTER



By increasing midtone contrast the motion blur stands out slightly more

CHRIS has used a long exposure to give us a sense of movement of people walking past this seaside café. It's a nice idea and one I've been exploring myself with the help of a 10-stop ND filter. The most difficult bit is guessing what shutter speed you need – it has to be long enough to get some blur, but not so long that the people just disappear in a ghostly haze.

Chris has used an exposure of 1sec for this picture, and has succumbed to the ghostly haze pitfall. It doesn't help that we have some flare too – it's best to use a shade with filters when you can.

One of the reasons the people disappear is that the background is visually busy, and the motion blur doesn't stand out. Another reason

is that there isn't enough tonal difference between the people and the café's exterior.

I've increased the midtone contrast, making the windows darker and the people lighter, and they stand out a bit – but not enough.

The trick is to find a plain background or one that's tonally different to the moving subjects. It's a process that requires experimentation.

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

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Callum McInerney-Riley tests the **XSories Kong U-Shot**, a telescopic monopod designed for both video and stills

At a glance

- Monopod for stills and video
- Designed to be held at arm's length to position cameras in hard-to-reach places
- Telescopic, extending from 67cm-155cm
- Rated payload of 3.5kg

THE RECENTLY released XSories Kong U-Shot is a telescopic monopod that's designed for poking your camera into hard-to-reach places and achieving strange angles. It's not designed to be used like a conventional monopod, although it can be – it's meant to be held at arm's length. Primarily for video, if used with a remote shutter release or a camera with Wi-Fi there's no reason why the Kong U-Shot can't be used for still photos too. It enables the photographer to get low to the ground or high up, and follow a subject as it moves, giving stable video footage or an interesting series of images. I also found that, using an adapter, I could mount a flash on it and get an assistant to follow a subject while shooting fast-moving subjects with high-speed sync.

With a weight of just 630g, the Kong U-Shot isn't particularly heavy, although when a camera is mounted to it and held at arm's length for a long period you'll understandably begin to feel it. The Kong U-Shot has a payload rating of 3.5kg, so is capable of holding most DSLRs. However, the heavier the load, the harder it is to handle when extended – and it's not worth risking expensive kit. Its telescopic motion can also be used to add movement as the pole is extended and results in fluid video.

Conclusion

With a decent build quality and a comfortable grip, the Kong U-Shot is a useful bit of kit. In terms of features it delivers everything it promises. It works as a standard monopod, but has increased versatility for video shooters with the ability to achieve unusual angles and introduce motion into shots.

Telescopic

The Kong U-Shot can be extended in a single motion from 67cm to its maximum 155cm.

Rubber foot

A rubber foot is to be found at the bottom, which, when removed, reveals another camera thread, allowing a camera to be attached at either end.

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Tripod head mount

A 1/4in tripod thread is featured on the top and bottom to allow users to mount a ball head or similar.

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Essentially, the XSories Mega U-Shot is just a selfie stick, but it's designed to be used with an action camera attached for extreme photography and videography.

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XSories' most renowned product is the Weye Feye Controller, which gives remote shooting to DSLR cameras that don't feature their own built-in Wi-Fi module.

XSories U-Float

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Attaching to the camera, the XSories U-Float grips will allow your action or tough camera to float, should you ever drop it in water.

Phottix Varos Pro BG Multi-Function Flash Shoe Umbrella Holder

● £25 ● www.phottix.com

THE PHOTTIX Varos Pro certainly knows how to give a good first impression. It's a weighty, beautifully milled piece of high-grade aluminium alloy, and if you need to mount a flashgun and small monobloc flash head to an umbrella, this is the piece of kit to do it.

Its main function is as a mount for hotshoe flashguns, with an umbrella attached, to a light stand or tripod, where it can then be tilted through 180°. The manufacturer claims a load capacity of 30kg, which, given its construction, seems perfectly plausible and is far greater than any photographer would ever need.

The most unusual feature is its teardrop-shaped umbrella mount, which securely holds umbrella shafts of 7-10mm. It's been redesigned to offer 300% more locking force, which keeps shafts well and truly secure. Its alignment is such that more light is able to hit the centre of the umbrella than is the case with conventional mounts.

I was able to attach my Speedlite to the holder with absolute precision, confident that it wouldn't accidentally come away. Adapters with 3/8in and 1/4in female threaded inserts, and male 3/8in and 1/4in screws are included. These are interchangeable, so there's no chance of being caught out by your stand or tripod bushes.

There's also a hanging hole with karabiner, which is very useful when you need to attach a sandbag (or your camera bag) for increased stability when shooting on location. It can also be used for securing triggers and other accessories. I used it to attach the unit to my belt for handy access while setting up.

Andrew Sydenham



A Speedlite was easily attached to the Phottix Varos Pro, without fear of it coming away



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On top of the world

When **Matt Golowczynski** decided to travel around the world, he ditched his pro gear and opted for a modest second-hand **Nikon D5100**. Here's what he made of it

At a glance

- 16.2-million-pixel, CMOS sensor
- Single-lens reflex viewfinder
- ISO 100-25,600 (extended)
- 3in, 9.21-million-dot, vari-angle LCD screen
- 1,920x1,080p HD video mode
- 560g (with battery and memory card)
- 128x97x79mm
- Price £150-£250 second-hand (the D5100 was updated by Nikon to the D5200 in 2012)

Back in 2013, I decided that if I were ever to follow through with my plans to go on a round-the-world trip I probably ought to do it sooner rather than later. I was approaching my thirties and knew that if I only got round to it later in life, I'd probably still enjoy the experience but it wouldn't be quite the same. I resolved to save enough money to travel the world on a comfortable backpacker's budget and started to plan where to go and what I needed. The main necessity before I finally left in May this year: a new camera.

I had recently upgraded my four-year-old Nikon D700 to a D750, but I knew this wasn't a realistic travel companion. As

appealing as it might be to have a full-frame body in tow, it was a pricey and heavy bit of kit to carry to all corners of the world, and the need to take full-frame glass would only burden me further. I realised that a small DSLR or compact system camera would probably be a more fitting option, plus one or two optics that would together cover most eventualities.

I considered a multitude of different bodies, from the Pentax K-50 and Nikon D3200 to the Fujifilm X-M1 and Olympus OM-D E-M5. However, at every turn my choice was complicated by the availability of a suitable optic, one which would need to deliver more than a standard kit lens and that would be within my modest, but

accommodating, budget. I then started to wonder whether the longer zoom and more modern advances inside a bridge camera, such as the Sony Cyber-shot DSC-RX10, would be a better option, but eventually decided against it.

I realised fairly early on that I didn't want to be without a viewfinder, which was already ruling out a number of CSCs, while an articulated screen of some kind was also on the wish list. As a Nikon user, the possibility of using some of my existing lenses was also beginning to bias my preferences. After trawling through a number of shops, comparing what I could get new or second-hand, I found a model that ticked more boxes

I captured this image of the Cameron Highlands in Malaysia spontaneously from a vehicle, using less-than-ideal exposure settings, so there's some noise and diffraction visible at 100% Nikon D5100, 16mm, 1/80sec at f/14 and +0.33EV, ISO 800

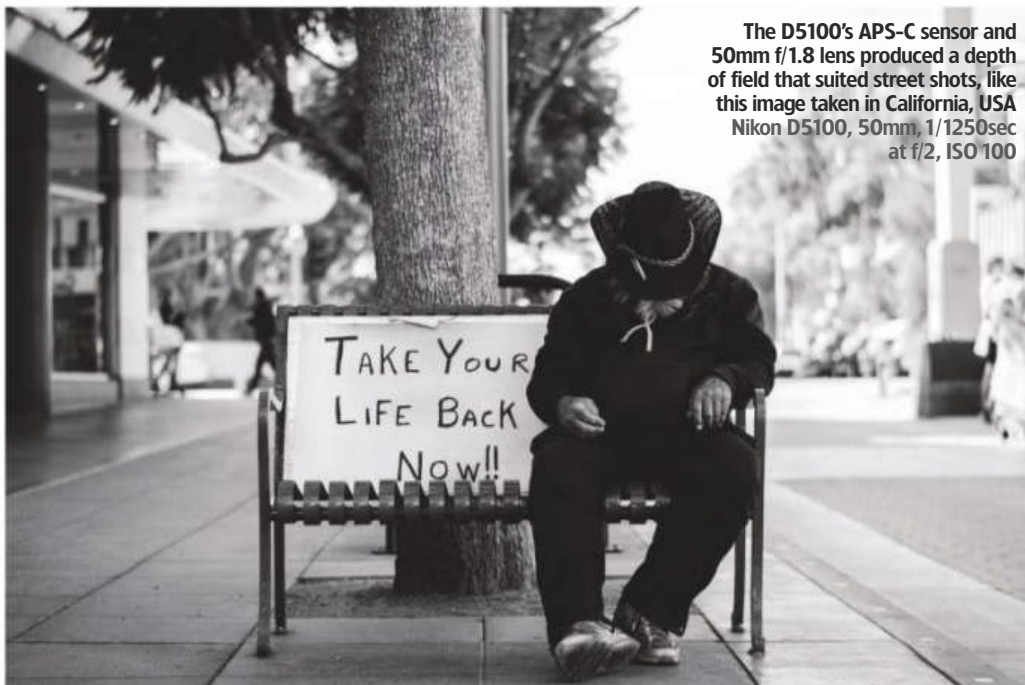




than most: the Nikon D5100.

Despite it being a fairly junior four-year-old model, its specs held up well against more recent DSLRs. Its sensitivity can be adjusted up to a setting equivalent to ISO 25,600, while the screen has a decent 9.21-million-dot resolution and full HD video is on offer too. I was also comforted by the fact that it shared its sensor with the one inside the more senior D7000.

Prior to my trip I'd noticed the more taxing demands of the Nikon D750's 24MP sensor over the 12MP one in my old D700 model, particularly with wide-aperture softness. So it was somewhat refreshing to be shooting at a more forgiving 16.2MP. ➤



The D5100's APS-C sensor and 50mm f/1.8 lens produced a depth of field that suited street shots, like this image taken in California, USA
Nikon D5100, 50mm, 1/1250sec at f/2, ISO 100

Interval timer

BACK when I was still using a Canon EOS 5D Mark II, I remember having to buy a separate remote release when I started getting into timelapse shooting. I was, therefore, pleased to find Nikon offering an interval timer as standard on what is clearly a far more junior model.

The functionality on offer here is pretty straightforward: you just select the interval between each exposure down to a second and how many exposures you want in total (up to 999 frames), and the camera starts shooting. You can even delay the start of shooting if you need to, although I had no need for this.

The camera doesn't stitch these images together into a single movie, so you have to do this yourself later using a computer and the right processing software. Thankfully, the process is fairly straightforward with a program such as QuickTime Pro.

I'm aware the functionality has moved on in recent models, and what's offered on the D5100 does look somewhat primitive



The D5100's interval timer couldn't be easier to set up, as this thumbnail of the rear screen displays

by comparison. There's no exposure smoothing to even out exposures as there is on the D5500 and D750, for example, nor the option to pause shooting once you've started. Instead, you have to turn the camera off and on again if you want to stop it mid-way through.

Furthermore, as the length of the final movie is partly determined by its frame rate, the camera can't tell you how long it will be nor when it will finish capturing images, but this isn't difficult to calculate if you know your output frame rate. Most of these options are more niceties than necessities, and it's still possible to create decent timelapse footage.



Despite the slight overexposure to lift shadow detail in this image of Singapore's skyline, highlights don't appear to have blown too much detail
Nikon D5100, 16mm, 30secs at f/13 +0.67EV, ISO 100

'Photographing with the D5100 on a daily basis for three months made me learn a lot about myself as a photographer'



Post-processing eliminated noise in this shot of a cathedral in Hungary Nikon D5100, 16mm, 1/50sec at f/5, ISO 1,600

Furthermore, although the sensor is APS-C size, I knew much of the noise-related benefits of a full-frame alternative would be largely cancelled out by me typically shooting during the day with plenty of light.

Coming from the D750, the fairly standard 11-point AF system and 95% viewfinder coverage were the concessions I noticed first, while the camera's 4fps burst mode is fine but hardly noteworthy. I did wonder whether I'd made a mistake not going for a weather-resistant model, but I figured I probably wouldn't be taking too many photos while it was raining, and that it would be easier to simply use some sort of protection rather than let this factor alone influence my camera choice.

While searching for a body I managed to find the lens I'd been looking for in a similarly good condition, the Nikon AF-S DX Nikkor 16-85mm f/3.5-5.6G VR ED. I also traded in my old AF



50mm f/1.8D for the AF-S 50mm f/1.8G version, as the f/1.8D would fail to autofocus on the motorless D5100. Thanks to buying second-hand, various discounts and trading in my 50mm lens, the total came to about £450 – so roughly the same price as a current model with a basic 18-55mm kit lens.

I updated the firmware of both the camera and 16-85mm lens and, with a desire to travel as light as possible, supplemented my kit with just a few essentials. A handful of SD cards and a weather-resistant case in which to store them; a GorillaPod for long exposures and night shots; a circular polariser to deal with reflections and make the most of blue skies; a spare battery for my DSLR; and Nikon's AH-4 handstrap, all packed into a small, discreet shoulder bag alongside my iPad mini and Ricoh GR.

My route would see me first visit a handful of countries in central Europe, before I continued to south-east Asia and then south to the east coast of Australia. After this I'd fly to the west coast of the USA and continue on land until I reached my final destination, New York. The whole trip would

take around three months – perhaps less time than most people would allow for such a journey, but long enough to spend a good five or six days in most capital cities and key destinations.

Although it met many of the requirements I had when I was choosing camera, the D5100 wasn't a camera I took to straight away. The grip is shallower than what I'm used to and I found certain buttons were too small and awkwardly positioned around the body for comfort. Still, after a week or so in Europe, repetitive use was making me more accustomed to where everything was and how best to access it, and I also customised a couple of controls. By this point, I was also starting to appreciate the camera's image-capturing tendencies well enough to make certain permanent changes. I found, for example, that the camera's 'vivid' colour mode saturated colours nicely without being too heavy-handed, so I left this on as standard.

Europe was coming into summer and I was shooting a lot in harsh sunlight, so I also applied +0.3EV to the camera's exposure-compensation system to

offset any minor metering issues and to bring a little more detail in shadow areas. This was something I found the camera managed to do without robbing highlights of their details. Shooting raw and JPEG files simultaneously, I balanced this with the camera's Active D-Lighting settings for JPEGs, which proved to be useful when capturing the wide dynamic ranges of the many grand churches I visited.

Sights and lighting

Churches were perhaps the first major obstacle for the camera. I realised early on that the peripheral focusing points weren't always sensitive enough to latch on to details in sub-optimum light, so I tended to stick to the central, cross-type point. I was also concerned that shooting at high sensitivities in these kinds of conditions would introduce too much noise into images, and while it was definitely visible it appeared to be cleaned up without too much bother in post-processing. Saying this, I don't think I ever called upon the camera's extended sensitivities as only a few cameras can be expected to perform reasonably well in darker

conditions at settings equivalent to ISO 25,600.

While the camera's maximum shutter speed of 1/4000sec is perfectly respectable for a model of the D5100's class, it did create issues when trying to use a wide aperture in brighter conditions. I found that perfectly usable results could be obtained by rectifying minor overexposure with the camera's raw-processing options, which says something about its dynamic range. Now and again, things like this would make me think about the advantages of compact system cameras, whose electronic shutters would not only be able to extend this into five-figure territory but could also be programmed to be near-silent (useful in places of worship). Based on my experience of quiet shutter modes on DSLRs, the two don't really compare. The D5100's clunky menu pad didn't really help here, either, as it meant options couldn't be changed as discreetly as I would have hoped.

I did, however, discover a few neat features along the way that enabled me to get the images I wanted in tricky situations. One of these was the ability to set the self-timer to a



20-second delay. During a hike around Australia's Blue Mountains, this allowed me to mount the camera on a barrier and run down a flight of steps to take a photo of myself with the mountains as a backdrop. The camera does have a tendency to assume you want a particular feature activated for only a single frame, however, and resets itself after the image is captured.

I was satisfied with the two optics I chose to bring with me and found they suited most situations. There was a little distortion at the wideangle end of the AF-S DX 16-85mm f/3.5-5.6G ED VR lens, but the camera managed to deal with this well. And while something a little longer would have been handy in certain situations, I knew this would come at the expense of size or cost.

The 75mm effective focal length from mounting the 50mm lens on a DX-format body is a little longer than the classic lengths normally associated with reportage, although I found this to be a great combination when out on the street, as it allowed me to keep a good working distance from subjects and remain inconspicuous. The small size of

the two lenses also helped and, with the strap wrapped around my hand, I was able to react quickly. The combination of the two also worked brilliantly for portraiture, being suitable for close-up headshots while also being wide enough for more environmental portraits.

I did call upon the camera's video-recording function from time to time, but the basic controls on the body highlighted how much it was designed with only causal movie shooting in mind. It was great to be able to use the camera's timelapse feature when capturing Vienna's Wiener Riesenrad (giant wheel) in Austria and when shooting from a couple of Prague's towers in the Czech Republic, although, out of convenience, I tended to rely on my smaller Ricoh GR for this.

As someone who tries to shoot carefully before processing raw files on my computer, I'd never really seen the need to call upon a camera's retouching options. In my experience, manufacturers seem to fill these menus with what I (and no doubt many others) consider gimmicks. But it seems I may have judged these too quickly, as I found a number of the



The 4fps burst mode may not be particularly fast, but the 1/4000sec maximum shutter speed and central sensitive AF point helped to capture this boy in action in Thailand. Nikon D5100, 50mm, 1/2000sec at f/1.8 and +0.67EV, ISO 800



D5100's processing options to be genuinely useful. With only an iPad mini to handle basic post-processing tasks, any steps I could take in-camera would make my life easier later.

The ability to make minor adjustments to an image's straightness was a great timesaver, while the cropping option helped to both cut away peripheral details and refine composition. There's also the option to resize images, which had obvious advantages when transferring to my iPad and uploading online. Ultimately, not only did I embrace these options, but I also started wishing for more advanced versions of each, although I appreciate there's only so much you could reasonably expect on an entry-level model such as the D5100.

While I wouldn't say I felt limited overall by the kit I had, any limitations I did have – focal lengths, aperture and so on – had the effect of making me better appreciate certain photographic principles. The need to achieve a shallower depth of field when set to my widest aperture, for example, made me reconsider my position relative to a subject and

the background. Similarly, instead of simply reaching for the higher end of the camera's sensitivity range in low light, I looked for ways in which I could support myself so I wouldn't need to go this high. Without the luxury of a full-frame sensor and a constant f/2.8 aperture, there was something refreshing about needing to push myself as a photographer.

Final thoughts

Photographing with the D5100 on an almost daily basis for three months made me learn a lot more about myself as a photographer. It highlighted a handful of bad habits I'd fallen into and gave me a perfect opportunity to start correcting them, and within the first few weeks I felt like I was becoming more disciplined in my approach. I found I didn't give up on an opportunity as easily, nor fall back on the idea that I'd done a good enough job and that I could fix whatever needed to be fixed in post-processing.

Had this been a purely photographic trip I would probably have made more effort to wake up early and be out shooting at the best times to do so, but my priority



The 'vivid' picture control saturated colours of the Grand Palace in Bangkok, Thailand, nicely without making them too garish
Nikon D5100, 24mm, 1/320sec at f/4 and +0.33EV, ISO 100

was to experience new places first and photograph them second. Too often I would arrive somewhere new and start shooting before I fully appreciated what I was actually seeing. I suppose this is just the photographer's instinct, but I do feel it takes something away from experiencing a place for the first time.

Being in a certain place for a few days meant I didn't have the luxury of being everywhere I wanted to be at the ideal time, and there were certain images I wanted to take that, for one reason or another, just weren't possible – a panorama of the Golden Gate Bridge in San Francisco, California, against a clean blue sky, for example, or some of the colourful Thai temples I stumbled upon on a cloudy day. I realised, however, that this was probably a blessing in disguise as it meant I approached a subject differently and ended up with less obvious images I wouldn't have otherwise thought to take.

I always thought I'd probably sell the D5100 when I got back to the UK but, being so used to it and so familiar with its capabilities, I see no reason why it shouldn't be my go-to camera for any trips out of

London. While it's certainly the case that I could have taken slightly different images with a full-frame body, the D5100's light weight and ability to be carried virtually everywhere I went meant it also enabled a few I might have otherwise missed.

Using the D5100 so extensively reminded me that, while more advanced models may provide a more pleasant shooting experience, in terms of capturing images it's really down to you rather than the camera. (And basic models really are sufficient when the shooting conditions are in your favour). It's probably the oldest and most obvious photographic cliché, but it's a cliché for good reason.

You often hear it said that everyone who shoots with a digital camera should, at some point, shoot a few rolls of film in order to better discipline themselves and develop more of an appreciation for the role of light in creating images. After this trip, I've begun to realise that many people would no doubt likewise benefit from some time shooting with a model many notches down from what they're used to.



Focal points

It may be a fairly basic model, but the Nikon D5100 has some useful features built in

Timer/function button

A button accesses the camera's timer function next to the flash, although I assigned the sensitivity option to this instead as the camera doesn't have a physical control for it. As this fell quite easily to my left thumb, I was able to change it quickly where necessary.

Interval timer

Somewhat basic in its functionality but fun to use, this feature allows you to take up to 999 images at an interval of your choosing, with the intention of stitching the images into a single timelapse movie using software afterwards.

Effects

You can choose from one of seven effects for instant processing styles like 'miniature' and 'color sketch'. It's also possible to apply certain options to images once they are captured. They're probably not for everyone – more an occasional guilty pleasure.



79mm

Active D-Lighting

This optional, but effective, feature can be used to light shadows, tame highlights and lessen midtone contrast. It can be set to one of four strengths – low, normal, high and extra high – or alternatively set to auto.

Articulated screen

This was one of the key points on my wish list and it was useful to be able to protect it by folding it to face the camera's body. Ironically, I managed to scratch it soon after I returned to the UK.



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Fishing for a new lens

Q I use the standard 18-55mm lens with my Canon EOS 600D. I have been recommended the 17-40mm or 17-55mm lens for the photography I do, but would really struggle to justify spending that amount of money. I use my camera for images of carp fishing, landscapes, long exposures – all-round use, really. Is there a cheaper alternative that I could buy?

Matty Wright

A The real question is what you want a new lens to achieve. If you want a sharper lens that will work better in low light, then a Sigma 17-50mm EX DC OS HSM or Tamron 17-50mm f2.8 XR Di II VC would fit the bill, for around £310-£330. Alternatively the older Tamron 17-50mm f2.8 XR Di Mark II LD Aspherical (IF) model without image stabilisation is currently a steal at around £250. Another option would be the Sigma 17-70mm f/2.8-4

DC OS HSM, which gives a usefully extended range and faster maximum aperture, for about £300. These are all considerably cheaper than the Canon alternatives.

Personally, I'd suggest you think about supplementing your 18-55mm with a wideangle zoom. The Canon EF-S 10-18mm f/4.5-5.6 IS STM costs less than £200, includes image stabilisation, and is great for landscapes.

Andy Westlake



Viewfinder vexation

Q Are there any Olympus OM-D E-M5 Mark II users out there? I've been using my E-M5 Mark II for a few weeks now and am seeing a lag in the switch from live view to viewfinder – sometimes the VF is just black until I half-press the shutter a couple of times. Is anyone else experiencing this? It seems to be getting worse. I'm not sure if I have a faulty camera or if it's an issue with the model.

I used to have an Olympus Pen E-P5 with a VF-4 viewfinder and the switch was almost instant.

Andy-B

A I haven't experienced this with the E-M5 Mark II, and I've used several examples. You might want to check whether the proximity sensor to the right of the viewfinder eyepiece is dirty. It



A dusty proximity sensor could potentially cause VF lag

works by shining an infrared light out of the back of the camera and looking for a reflection, so if either the emitter or sensor window is dirty, it could stop working properly.

It's also worth knowing that, like most Olympus cameras with tilt-only screens, the E-M5 Mark II turns off the eye sensor and only lets you use the LCD screen when it's folded out from the camera body. This is exactly what you want with a tilt screen, but

doesn't make quite so much sense with the fully articulated screen, because if you've got it folded out to the side of the camera it's still perfectly possible to use the viewfinder.

Andy Westlake

Metering formula

Q How can you convert a brightness reading in lumens to an aperture/shutter-speed reading? Can it be done? Is there some kind of formula?

Les Harrison

A It's not straightforward to convert lumens directly to a set of shutter speed and aperture values. This is because lumens are a measure of 'luminous flux', which is the light output from a source. But what you need to know for exposure is subtly different; it's the 'illuminance', or intensity of the light that strikes the subject. This

is measured in lux, where one lux is equal to one lumen per square metre. So if you have a light source of 1,600 lumens (roughly the output of an old 100W incandescent bulb) and can concentrate that light over one square metre, you get 1,600 lux, but if it strikes ten square metres, you get 160 lux.

Once you know the lux value, this can be converted to EV. Indeed, this is the basis of incident light metering. The relationship is logarithmic: $EV = \log(E \times S/C)$, where E is the illuminance in lux, S is the ISO to be used, and C is a calibration constant (330 is most commonly used here, but this can vary with how manufacturers choose to calibrate their meters).

In short, it's no good knowing how much light a lamp can put out alone; instead, you need to know how brightly it can light your subject.

Andy Westlake

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My life in cameras

Professional nature photographer Robert Canis looks back at the cameras that have shaped his life

Robert Canis



Robert Canis is a professional nature photographer, workshop and tour leader based in Kent. He has received numerous awards in competitions,

such Wildlife Photographer of the Year, International Garden Photographer of the Year and British Wildlife Photography Awards. In 2014, Robert was appointed a Nikon ambassador for the company's Extreme Weather Photography campaign. Visit www.robertcanis.com to view his work.

1982 Cosina CT-1A

The Cosina CT-1A was my first SLR. At the time, if you were just starting out, there were two makes that caught the budget-conscious beginner's eye: Zenit and Praktica. We had a camera shop nearby and the owner suggested the more compact Cosina. It was with the Cosina CT-1A that I learnt to understand the building blocks of the photographic process.



1988 Nikon FA

I bought a Nikon FA while studying for my BTEC National Diploma in Photography at Paddington College in London. At the time I was using a Nikon FE2, but I was drawn to the FA as it was the first of its kind to introduce matrix metering and had the most beautiful shutter noise – something you just don't get on modern digital SLRs. As with all my film cameras, I also purchased the motordrive, which made it sound even better!



© ROBERT CANIS

1995 Nikon F4

I don't get attached to cameras, as they are merely tools for the job. The Nikon F4, however, was an exception. It was rugged and reliable with a metering system that would match any of today's cameras. In fact, it took Nikon an age to equal the flash-exposure accuracy that you would get with this camera



on a digital model. With motordrive attached it was the ultimate tool for the job.

1995 Bronica ETRS

In the early days, in order to supplement my income, I would photograph weddings – I shot almost 200. At a wedding, using a medium-format camera (with Metz hammerhead flashgun) it was hard not to stand out. It was also a struggle to use, particularly when the light was poor and you had to use a tripod, but the optics were first class and you could produce huge prints.



2010 Nikon D300

The Nikon D300 is a model I really enjoyed using. I eventually purchased the D300S, which had marginally faster AF and which I've only just traded in for the D7200. It had great handling and speed, but it was a pity the resolution was just 12.3MP. But, unlike its followers, it had all the buttons in all the right places – and no gimmicks!



BLAST FROM THE PAST

Minolta Dynax 404si

Ivor Matanle recalls an entry-level AF SLR

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What's good Caters for a wide range of abilities. Reliable.

What's bad Autofocus is slow and can be inaccurate in low light. Too keen to use auto flash. Users report heavy battery drain when not in use.





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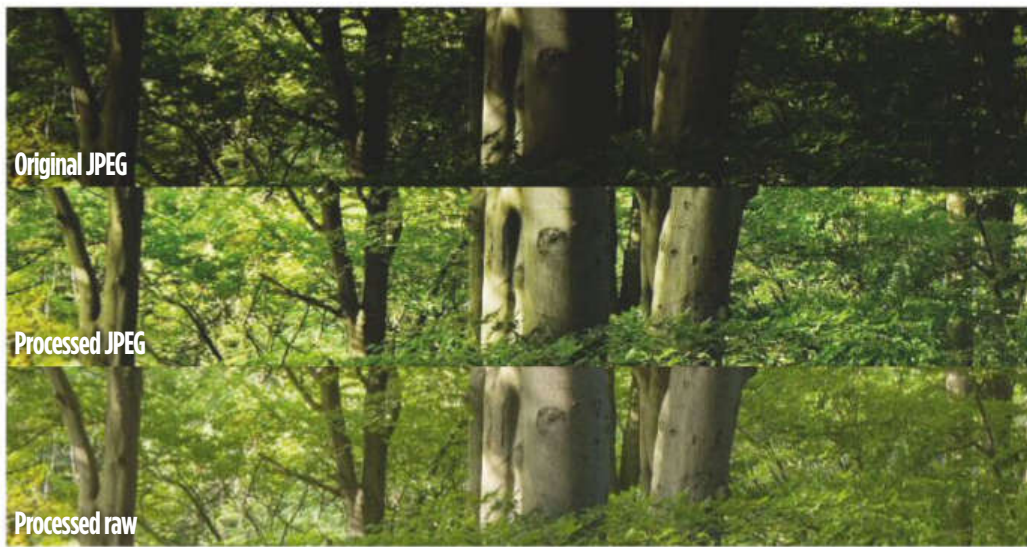
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Professor Newman on...

The lost JPEG

Bob Newman looks into the solitary flaw of his friend's new Leica, and discusses a possible remedy



JPEGs contain less information than raw files, so less detail can be recovered from highlight and shadow regions

In AP 12 September, I talked about the acquisition of a Leica camera by a friend.

I can report back that my friend is well pleased with his new camera. Those intangible Leica qualities are giving him every bit of the positive ownership experience that he wanted and he finds that the images produced by the camera have a unique quality that he hasn't seen in any of his other cameras. So far, so good.

There is a problem, however. This unique quality applies only to out-of-camera JPEG files. The specialness of the images has something to do with the way that Leica has configured the processing. We had a conversation on the topic. I was, and still am, convinced that he could replicate that quality if he could just find out the series of operations that Leica carries out in the in-camera processing. These tricks of the trade are part of the armoury of those photographers who enjoy processing from raw and will often become an established part of that

photographer's 'workflow'.

The tricks are either acquired through trial and error, or by being passed on as a 'recipe'. The trouble with Leica's in-camera workflow is that the recipe is like that of Coca-Cola – a trade secret. This leaves my friend with two options: either he can undergo the trial-and-error process and hope to eventually come up with Pepsi; or he can start using the JPEGs – something that sticks in the craw of the seasoned raw processor.

His dilemma started me thinking – why do raw workers regard JPEGs as being inferior? Speaking for myself, I think it has a lot to do with the loss of dynamic range. Simply, when one works on a JPEG image, one finds there is a lack of usable range very quickly. JPEG images have around 9 or 10 stops of range, as opposed to the 13 or 14 in the raw files from modern cameras. Worse, since the brightness is non-linear, four or more of those stops are compressed into nearly white or nearly black. JPEG purists will cry that if the exposure is 'nailed' in the

first place, such heavy-handed adjustments would not be needed, but that rather misses the point.

The raw-processing photographer has developed a workflow where the final look of the image is created in a relaxed and considered way on the computer – it's simply a different way of working.

However, from a technical point of view, there is no reason why the JPEG worker should be subject to these constraints. The JPEG image file standard dates back to 1992. In 2000, the Joint Photographic Experts Group updated its standard to one called JPEG 2000. The new version includes better compression techniques based on wavelet technology and, importantly, an ability to encode 16-bit or even floating-point data, and therefore no limits on the encodable dynamic range. Had Leica made the camera output JPEG 2000 (.jp2) files, then my friend would have no dilemma. Yet they did not and neither has any other manufacturer. I am left wondering why.

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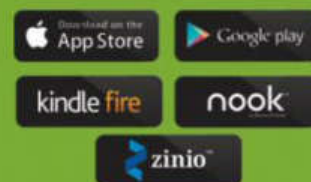


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Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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CUSTOMER REVIEW: EOS 5D Mk III Digital SLR Camera
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	CANON 28-300MM F3.5-5.6 L IS USM	E B C L1,275
	CANON 28-300MM F3.5-5.6 L IS USM	E B C L1,208
	CANON 28MM F1.8 USM	E C L312
	CANON 28MM F1.8 USM	E++ C L306
	CANON 28MM F2.8 FD	E L337
	CANON 28MM F2.8 FD	E L334
	CANON 300MM F4.5 L USM (COMM SALE)	EL L60
	CANON 300MM F4.5 L USM	E++ C L795
	CANON 300MM F4.5 L USM	EL L755
	CANON 35-350MM F3.5-5.6 L	E C L503
	CANON 40MM F2.8 STM	E B C L110
	CANON 40MM F2.8 STM	M B C L110
	CANON 40MM F2.8 STM	E L110
	CANON 40MM F2.8 STM	E C L110
	CANON 50MM F1.2 L USM	E C L717
	CANON 50MM F1.4 FD	E++ L135
	CANON 50MM F1.4 USM	GL L197
	CANON 50MM F1.4 USM	E C L195
	CANON 50MM F1.4 USM	E B C L217
	CANON 50MM F1.8 EF I	E C L69
	CANON 50MM F1.8 EF II	E++ B L162
	CANON 50MM F1.8 FD	EL L52
	CANON 50MM F1.8 FD	G C L35
	CANON 50MM F1.8 FD	E L45
	CANON 55-200MM F4.5-5.6 USM II	E C L75
	CANON 55-200MM F4.5-5.6 USM II	E C L69
	CANON 55-200MM F4.5-5.6 USM	EL L117
	CANON 55-200MM F4.5-5.6 USM	GL L86
	CANON 55-250MM F4.5-6.8 EFS	E C L106
	CANON 55-250MM F4.5-6.8 EFS	EL L08
	CANON 55-250MM F4.5-6.8 EFS	E L105
	CANON 55-250MM F4.5-6.8 EFS	E++ L173
E	CANON 580EX II SPEEDLITE	E B L180
F	CANON 580EX SPEEDLITE	E C L185
	CANON 60MM F2.8 MACRO USM EFS	E C L265
	CANON 60MM F2.8 MACRO USM EFS	E B C L257
	CANON 70-200MM F2.8 L IS USM	E++ L1937
	CANON 70-200MM F4 L USM	E C L348
	CANON 70-200MM F4 L USM	E B L378

	CANON 70-200MM F4 L USM	EL L366
	CANON 70-210MM F4 FD	E C L25
	CANON 70-300MM F4.5-6.8 IS USM	E C L310
	CANON 75-300MM F4.5-6.8 IS USM	GL L104
	CANON AE1 PROGRAM & 50MM F1.8	E++ L112
	CANON AE1 PROGRAM & 50MM F1.8	AL L62
	CANON ANGLE FINDER C	GL L65
	CANON ANGLE FINDER C	E++ L127
	CANON ANGLE FINDER C	E++ B C L127
	CANON BG-E2N BATTERY GRIP	M B L179
	CANON BG-E2N BATTERY GRIP	E C L80
	CANON BG-E2N BATTERY GRIP	E C L61
	CANON BG-E3 BATTERY GRIP	E L20
	CANON CP-E3 BATTERY PACK	E C L81
	CANON CUSTOM GADGET BAG 100EG	
	CANON EF12 II EXTENSION TUBE	A N B C L20
	CANON EOS 10 & SIGMA 28-70MM	M B L L42
	CANON EOS 1000D & 18-55MM III	GL L40
	CANON EOS 500D & 18-55MM	E C L210
	CANON EOS 500D & 18-55MM	E L202
	CANON EOS 500D & BATTERY GRIP	E L203
	CANON EOS 550D BODY	EL L203
	CANON EOS 550D BODY	E C L237
	CANON EOS 550D & BATTERY GRIP	E L215
	CANON EOS 550D & BATTERY GRIP	E++ L276
	CANON EOS 5D BODY & BG-E4 GRIP	EL L403
	CANON EOS 5D MARK II BODY	GL L1,455
	CANON EOS 5D MARK II BODY	GL L1,457
	CANON EOS 60D BODY	AL L202
	CANON EOS 700D BODY	E++ B L310
	CANON EOS 7D BODY	E++ B L495
	CANON EOS 7D BODY	E++ L452
	CANON EOS 7D MARK II	M B L L1,037
	CANON EOS KISS X4 (550D) & 18-55MM F3.5-5.6 IS	E B L L242
	CANON EOS MOUNT ADAPTER EF-EOS M	E C L65
	CANON EOS MOUNT ADAPTER EF-EOS M	E L15
	CANON EOS-1DX BODY (COMM SALE)	E++ L3,500
	CANON EXTENDER EF 1.4X II	E C L202
	CANON EXTENDER EF 1.4X III	M B L L248
	CANON LENS HOOD ET-60C	E C L6
	CANON LENS HOOD EW-60C	EL L10
	CANON M30 MEDIA STORAGE (30GB)	E++ C L137
	CANON MT-24EX MACRO TWIN LITE	M B C L527
	CANON POWERSHOT G1X	E C L256
	CANON RC1 REMOTE CONTROL	EL L10
	CANON RC6 REMOTE CONTROLLER	E L112
	CANON RC6 REMOTE CONTROLLER	E C L12
	CANON REMOTE SWITCH RS-60E3	E C L12
	CANON REMOTE SWITCH RS-60E3	EL L9
	CANON REMOTE SWITCH RS-80N3	E C L25
	CANON REMOTE SWITCH RS-80N3	E C L25
	CANON RS-600T3 WIRED REMOTE	E C L12
	CANON SPEEDLIGHT 200E	E++ B C L115
	CANON SPEEDLIGHT 155A	E C L31
	CANON SPEEDLIGHT 270E II	E++ C L68
	CANON SPEEDLIGHT 300EX	EL L15
	CANON SPEEDLIGHT 420EX	E B L L87
	CANON SPEEDLIGHT 430E II	E++ B C L130
	CANON SPEEDLIGHT 430E II	E++ B C L128
	CANON SPEEDLIGHT 533G	EL L56
	CANON SPEEDLIGHT TRANSMITTER ST-E2	E L405
	CANON SURESHOT A1	E++ L1
	CANON TC-80N3 TIMER REMOTE	EL L89
	CANON TS-E 45MM F2.8	E L75
	CARL ZEISS 50MM F1.4 ZF PLANAR T* (NIKON)	E C L595
	CENTON 70-210MM F4.5-6	M B C L387
	CLOCKWORK SELF-TIMER	E C L15
	COBRA D400 FLASH	EL L17
	COMM SALE PENTAX 135MM F3.5 SMC-M	EL L12
	CONTAX 28MM F2.8 C. ZEISS T* BIONON (G1/2)	E C L87
	CONTAX 28MM F2.8 C. ZEISS T* BIONON (G1/2)	E C L299
	CONTAX 45MM F2.8 C. ZEISS TESSAR T* (G1/2)	E L165
	CONTAX 60MM F1.7 T* PLANAR (AE)	E++ L155
	CONTAX 90MM F2.8 C. ZEISS T* SONNAR (G1/2)	E C L199
	CONTAX AG1A BODY	G B L L225
	CONTAX CQ1 LENS HOOD	E++ B C L10
	CONTAX CQ2 LENS HOOD	E++ B C L10
	CONTAX CQ3 LENS HOOD	E++ B C L10
	CONTAX G2 BODY	E C L50
	CONTAX TLA10 FLASH	E C L51
	COSINA 70-210MM MC (PENTAX K)	E L12
	DOMKE F831	GL L17
D	ELICAR AUTO BELLOWS SET & SLIDE COPY ADAPTER (NIKON A)	E C L82
E	ELINCHROM D-LITER X TO GO KIT	EL L65
	ENSGN E29 (COMM SALE)	E++ B L L455
	EXPODISC 67MM	E C L20
	FLASH SLAVE UNIT	EL L25
F	FUJICA 350ZOOM	E C L13
	FUJIFILM 18MM F2.8 RXF	EL L15
	FUJIFILM 18MM F2.8 RXF	M B L L277
	FUJIFILM 35MM F1.4 RXF	E L254
	FUJIFILM 35MM F1.4 XF (COMM SALE)	M B L L296
	FUJIFILM FINEPIX HS10	E B L L299
	FUJIFILM HANDGRIP XE1/2	E L62
	FUJIFILM HXG-X11 LARGE	E++ L445
	FUJIFILM M10	ML L72
	FUJIFILM X10	AL L105
	FUJIFILM X10 KIT	E++ B L L186
	FUJIFILM X100 LEATHER CASE	E C L217
	FUJIFILM XE1/2 HANDGRIP	A N B C L60

	FUJIFILM X-M1 BODY	E++ B L L168
	FUJIFILM X-T1 BODY GRAPHITE SILVER EDITION	E L224
	FUJIFILM X-T1 HANDGRIP (COMM SALE)	E L807
	FUJIFILM X-T10 & 18-55MM F2.8-4 R LM OIS XF	E C L75
	GAF SLIDE PROJECTOR	M B C L659
G	GLIDE TRACK-HYBRID HD SLIDER	EL L56
H	HAHNEL BATTERY GRIP (EOS 40D/60D)	E L224
	HAHNEL HC50D BATTERY GRIP (EOS 40D/60D)	E C L10
	HAHNEL HRC 280 REMOTE SHUTTER RELEASE (CANON)	E++ L32
	HANIMEX 75-200MM F4.5 MC (M42 SCREW)	E L16
	HASSELBLAD 120MM F4C ZEISS T* MACRO-PLANAR CF	E L216
	HASSELBLAD 120MM F5.6 S-PLANAR	E C L995
	HASSELBLAD 150MM F4 C ZEISS T* SONNAR CF	E C L195
	HASSELBLAD 150MM F4 SONNAR C T*	E++ L750
	HASSELBLAD 150MM F4 T*	EL L203
	HASSELBLAD 150MM F5.6 T* C. ZEISS SONNAR CF	E++ L224
	HASSELBLAD 32 TUBE	E L325
	HASSELBLAD 32 EXTENSION TUBE	E C L25
	HASSELBLAD 50MM F4 C T*	E C L52
	HASSELBLAD 50MM F4 C ZEISS T* DISTAGON CF FILE	AL L133
	HASSELBLAD 50MM F4 DISTAGON C T*	E++ L995
	HASSELBLAD 903SWC KIT (COMM SALE)	EL L256
	HASSELBLAD 90MM F4 XPAN	E++ L2,000
	HASSELBLAD BAY 50 MULTIPRISM	E L295
	HASSELBLAD EXTENSION TUBE 21	E C L215
	HASSELBLAD EXTENSION TUBE 21	G C L27
	HASSELBLAD EXTENSION TUBES 10	E L332
	HASSELBLAD PISTOL GRIP	E C L15
	HASSELBLAD PRO HOOD	EL L50
	HASSELBLAD SERIES 60 LINER POLARISER FILTER (COMM SALE)	E L42
	HASSELBLAD SERIES 60 RG-66/4 IR FILTER (COMM SALE)	EL L50
	HASSELBLAD SWC FOCUS SCREEN ADAPTER (COMM SALE)	E B L L25
	HITACH 10STOP PRND FILTER	E L65
	HOYA 82MM PRND 1000 FILTER (10 STOP)	E++ B L L76
	HOYA UV FILTER 58MM	E++ B L L76
J	JJC TM INTERVALOMETER	E C L12
	JOB PRINT SQUEEGEE	E C L27
K	KAISER 3085 2X 1000W LIGHTS	E++ B L L25
	KAISER LOUPE 4X	E C L10
	KENKO EXTENSION TUBE SET (CANON EF FIT)	E C L125
	KENKO EXTENSION TUBE SET (NIKON DX FIT)	E C L125
	KENKO TELEPUUS MC72X CONVERTER/MACRO ADAPTER (NIKON A FIT)	E C L60
	KENKO TELEPUUS 1.4X PRO300 DGX TELECONVERTER (CANON EF FIT)	EL L25
	KENKO TELEPUUS 2X CONVERTER (CANON FD FIT)	M B L L144
	KIRON 70-150MM F4 (OLYMPUS OM FIT)	E C L5
	KODAK CAROUSEL MAGAZINE	E L333
	KODAK CAROUSEL S 8 70-120MM ZOOM LENS SLIDE PROJECTOR	E L10
	KODAK CAROUSEL SLIDE TRAY	E C L10
	KODAK EKTAPRO 3000 SLIDE PROJECTOR BODY (NO LENS)	E B L L10
	KODAK EKTAPRO 5020 & 75-120MM SLIDE PROJECTOR	E B C L75
	KODAK S-AV2000 SLIDE TRAY	EL L165
	KOMURA 2X TELECONVERTER (PENTAX K)	E L60
	KONICA AIBORG	EL L11
	KONICA AIBORG	E C L30
L	LASTOLITE 60CM REFLECTOR	E L17
	LEE FILTER ADAPTOR RING - 65MM	E C L30
	LEE EXTENDER R-2X TELECONVERTER	M B C L12
	LEITZ 2X60 LKMS SLIDE MAGAZINE	E L55
	LEITZ LEICINA STANDARD 8 CINE (COMM SALE)	EL L100
	LEITZ PRADOVIT CA2500 & 90MM F2.5 COLORPLAN SLIDE PROJECTOR	E++ L195
	LEITZ VARIO ELMARON P 60-110MM F3.5 PROJECTOR LENS	ML L125
	LENSBABY 0.6X/1.6X LENS KIT	E B C L35
	LENSBABY MACRO +4/+10 KIT	E B C L30
	LEXAR EXPRESS READER	E C L10
	LEXAR WORKFLOW-HR1	E L41
	LIGHTCRAFT WORKSHOP FADER ND11/77MM	E L47
	LONGRIDGE MOUNT CUTTER	E++ L47
	LOWEPRO NOVA 160AW	M B L L126
	LOWEPRO NOVA 190W	E C L19
	LOWEPRO REZO 190AW	E C L32
	LOWEPRO S&F SPECIALIST 85AW	EL L48
	LOWEPRO STEALTH REPORTER D650AW	
M	MAMIYA 120 BACK N	E L378
	MAMIYA 135MM F4 (FORC330)	E++ L232
	MAMIYA 150MM F3.5 (M645)	E L378
	MAMIYA 150MM F3.5 (M645)	E C L84
	MAMIYA 180MM F4.5 SEKOR CB67	EL L79
	MAMIYA 60MM F4.5 ZBET (COMM SALE)	E C L130
	MAMIYA 645 POLAROID BACK	E C L340
	MAMIYA 645 TELECONVERTER N	EL L24
	MAMIYA 645 80MM F2.8 & PRISM	E L297
	MAMIYA EXTENSION TUBE SET	E L297
	MAMIYA M645 PRISM FINDER	E L433
	MAMIYA M645/1.8 80MM F2.8	E L343
	MANFROTTO 190D LEGS	E++ L277

MANFROTTO 303SPH MULTI ROW PANORAMIC HEAD	E C L275
MANFROTTO 394 PLATE	E++ L223
MANFROTTO 458B NEOTECH TRIPOD	E L175
MANFROTTO SPECTRA900FT LED	E L196
METZ 15 MS-1 DIGITAL MACRO FLASH	M B L L182
METZ 40AF-4N (NIKON FIT)	E C L45
METZ 45CL-4F LASH	E C L90
MINOLTA 100-300MM F4.5-5.6 AF	EL L96
MINOLTA 100-300MM F4.5-5.6 AF	EL L92
MINOLTA 11-18MM F4.5-5.6 AF	E++ C L215
MINOLTA 16 (COMM SALE)	EL L50
MINOLTA 16i SUBMINUTAR SPY-CAMERA	E++ B C L50
MINOLTA 16 SUBMINUTAR	EL L64
MINOLTA 18-200MM F3.5-6.3 DT	E++ L177
MINOLTA 20MM F2.8 AF (COMM SALE)	EL L240
MINOLTA 24-85MM F3.5-4.5 AF	E L156
MINOLTA 24-85MM F3.5-4.5 AF	EL L168
MINOLTA 28-105MM F3.5-4.5 XI	EL L86
MINOLTA 28-105MM F3.5-4.5 XI (COMM SALE)	
MINOLTA 3200I FLASH (COMM SALE)	EL L50
MINOLTA 35-90MM F4.5-5.6 AF	EL L12
MINOLTA 50MM F1.7 AF	EL L109
MINOLTA 50MM F1.7 AF	EL L107
MINOLTA 50MM F1.7 AF	EL L127
MINOLTA 50MM F1.7 AF (COMM SALE)	EL L85
MINOLTA 70-210MM F4.5-5.6 AF	E L42
MINOLTA 75-300MM F4.5-5.6 AF	EL L85
MINOLTA 75-300MM F4.5-5.6 AF	E L55
MINOLTA 75-300MM F4.5-5.6 AF	E L82
MINOLTA 75-300MM F4.5-5.6 AF	EL L81
MINOLTA 75-300MM F4.5-5.6 AF	A L60
MINOLTA 75-300MM F4.5-5.6 AF	EL L49
MINOLTA 80-200MM F4.5-5.6 AF	EL L55
MINOLTA 80-200MM F4.5-5.6 XI	E L58
MINOLTA 80-200MM F4.5-5.6 XI	EL L35
MINOLTA AUTOCORD TLR (COMM SALE)	
MINOLTA AUTOMETER III	E++ C L200
MINOLTA EXTENSION TUBE SET (3) MD	E++ L83
	E++ L170
MINOLTA MD EXTENSION TUBE SET	EL L27
MINOLTA OC-1100 TTL COR (COMM SALE)	
	E L15
MINOX 35EL	E++ L69
MINOX 35GT	EL L67
MINOX MF35ST FLASH	E L49
MINOX NEGATIVE VIEWER	EL L10
MIRANDA 28MM F2.8 MC (OM)	E++ L22
MIRANDA 70-210MM (OLYMPUS OM)	E++ L22
MIRANDA 70-210MM MC (OLYMPUS OM)	E L23
MIRANDA 70-210MM MC (PENTAX K)	EL L10
MIRANDA 75-200MM MC (OLYMPUS OM)	
	E++ L23
MIRANDA 75-300MM MC (OLYMPUS OM)	EL L24
MITACON 135MM F2.8 (PENTAX K)	GL L22
MITACON 28MM F2.8 (PENTAX K)	GL L22
MOUNT ADAPTER MD/NEX	M C L17
NEEVER 0.45X WIDE ANGLE LENS	E L30
NEEVER GRIP NWA7R (SONY A7R)	A N B L C L19
NEOSTAR 35MM FILM SCANNER	M B L L44
NIKON 1 V11 10-30MM	E C L207
NIKON 10.5MM F2.8 AF DX FISHEYE-NIKKOR	
	E++ L387
NIKON 12.24MM F2.8 ED IF DX	E++ C L29
NIKON 135MM F3.5 A	M L125
NIKON 17.55MM F2.8G AF-S DX	E C L25
NIKON 17.55MM F2.8G AF-S DX	GL L382
NIKON 17.55MM F2.8G ED AF	E++ C L95
NIKON 17.55MM F2.8G ED AF-S	E++ C L95
NIKON 18-135MM F3.5-5.6 ED DX IF-S DX NIKKOR	E++ L96
	GL L355
NIKON 18-200MM F3.5-5.6 ED DX AF-S VR II	
	GL L355
NIKON 18-70MM F3.5-4.5G AF-S DX NIKKOR	
	E C L81
NIKON 18MM F2.8	E++ C L525
NIKON 200MM F2 ED AF-S VR	MC L244
NIKON 200MM F4D ED MICRO	M C L815
NIKON 24MM F1.4 G ED	M B B C L969
NIKON 24MM F2 AIS	E++ L348
NIKON 28-50MM F3.5 AIS	E++ C L150
NIKON 28-70MM F3.5-4.5 AF	EL L105
NIKON 28MM F1.8G AF-S	M B B C L395
NIKON 28MM F1.8G AF-S NIKKOR	E C L377
NIKON 28MM F2.8 AF	GL L112
NIKON 28MM F2.8 D	M B B C L207
NIKON 28MM F3.5 NIKKOR H-C AUTO	EL L60
NIKON 35-105MM F3.5-4.5 AIS	EL L122
NIKON 35-70MM F3.3-4.5 AF	EL L75
NIKON 35-70MM F3.3-4.5 AF	EL L86
NIKON 35-70MM F3.3-4.5 AF	GL L62
NIKON 35MM F1.4G AF-S	E++ C L895
NIKON 35MM F1.8G AF-S DX NIKKOR	
	E B B C L112
NIKON 35MM F2.8 A	E++ L89
NIKON 35MM F2.8 A I	E C L81
NIKON 37-72MM F3.1 SERIES E (AIS)	EL L56
NIKON 50MM F1.4 NIKKOR E	E L88
NIKON 50MM F1.8 AF	E L74
NIKON 50MM F1.8 D	EL L90
NIKON 50MM F1.8 D	E++ L83
NIKON 50MM F1.8G NIKKOR AF-S	E++ C L115
NIKON 50MM F1.8G NIKKOR AF-S	E++ L112
NIKON 52MM POLARISING FILTER 6H-12	
	EL L50
NIKON 55MM F3.5 MICRO-NIKKOR A I	E++ L127
NIKON 55MM F3.5 MICRO-NIKKOR A I	EL L127
NIKON 60MM F2.8 D MICRO-NIKKOR E	E++ C L215
NIKON 60MM F2.8G ED AF-S MICRO	E++ L289
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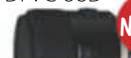
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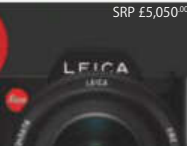


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45-90mm F4.5-6 PE.....	E++ E399 - E449	70-300mm F4-5.6 L IS USM.....	E+ / E++ E699 - E719	2x EF Extender.....	E+ / E++ E109 - E129	RTS3 Body Only.....	Olympus 14-54mm F2.8-3.5 Zuiko.....	Nikon D50 Body Only.....	As Seen E59
70-140mm F4.5 PE.....	E++ E599	75-300mm F4-5.6 USM.....	E++ E279	2x EF MkII Extender.....	Mint- E199	RB Body Only.....	Nikon 18-180mm F3.5-6.3 Zuiko.....	Nikon D7100 Body Only.....	E++ / Mint- E489 - E569
105mm F4.5 PE Macro.....	E++ E199	75-300mm F4-5.6 USM II.....	E++ E89	Sigma 1.4x Apo EX Converter.....	E++ E279	S2 Body Only.....	Panasonic 25mm F1.4 Summilux D.....	Nikon D7000 Body Only.....	E+ / E++ E299 - E329
150mm F3.5 E.....	As Seen / E+ E39 - E109	75-300mm F4-5.6 USM III.....	E+ E79	Sigma 2x Apo EX DG Converter.....	E++ E119	ST Body Only.....	Olympus 25mm F2.8 Zuiko.....	Nikon D5300 Body Only.....	Mint- E379
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250mm F5.6 E.....	E++ E129	85mm F1.2 L USM MkII.....	E++ / Mint- E1049 - E1089	Marumi DRF-14C RingFlash.....	E++ E79	RTS Body Only.....	Olympus 40-150mm F3.5-4.5 ZuikoE+ / E++ E39 - E49	Olympus E30 Body Only.....	E++ E289
250mm F5.6 E.....	As Seen / E++ E79 - E159	85mm F1.8 USM.....	E++ / Mint- E199 - E219	Metz 15 MS-1 Flash.....	E+ E179	Aria Body Only.....	Olympus 40-150mm F4-5.6 ED.....	Olympus E400 + 14-22mm.....	E+ E99
500mm F8 E.....	E+ E359	100mm F2 USM.....	E+ E259	Metz 40M22 Flash.....	Unused E69	167MT Body Only.....	Zuiko.....	Olympus E420 + 17.5-45mm + 40-150mm.....	E++ E189
120 E Mag.....	E+ E45	100mm F2.8 USM Macro.....	E++ E279	Metz 50AF1 Digital.....	E+ / E++ E69 - E99	137MD Body Only.....	Olympus 50-200mm F2.8-3.5 SWD.....	Olympus E450 + 14-22mm.....	E+ E125
120 E Mag.....	E+ E39	100-400mm F4.5-5.6 L IS USM.....	E++ E689	Nissin 5000G Flash.....	Unused E59	25mm F2.8 AE.....	Olympus 50-200mm F2.8-3.5.....	Olympus E520 + 14-22mm.....	E++ E149 - E159
220 E Mag.....	E+ E15	135mm F2 L USM.....	E++ E599	Sigma EF500 DG ST Flash.....	E+ / E++ E39	28-70mm F3.5-4.5 MM.....	Zuiko.....	Olympus E520 Body Only.....	E+ E99
Polaroid Mag E.....	E+ / E++ E25 - E59	300mm F2.8 L IS USM.....	E++ E299	Sigma EF500 DG ST Flash II.....	E++ E49	28-80mm F3.5-5.6 AF.....	Olympus 50mm F2 ED Macro Zuiko.....	Olympus E600 + 14-22mm.....	E++ E199
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Pro Shade E.....	E+ E25	300mm F4 L IS USM.....	E+ / Mint- E649 - E689	Sigma EM-140 DG Macroflash.....	E++ E199	50mm F1.7 AE.....	Olympus 70-300mm F4-5.6 ED Zuiko.....	Olympus E620 + 14-22mm + 40-150mm.....	E++ E299 - E339
AEI Meter Prism.....	As Seen E35	300mm F4 L USM.....	E+ E449	370EX Speedlite.....	E++ E129	50mm F1.7 MM.....	Samyang 85mm F1.4 IF MC Aspherical.....	Olympus E620 + 14-45mm + 40-150mm.....	E++ E249
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Speed Grip E.....	E+ E25	400mm F2.8 L USM.....	E+ E149	480EX Speedlite.....	E+ / E++ E49 - E59	70-300mm F4-5.6 AF.....	E++ / Unused E449 - E689	Pentax K7 Body + D-B04 Grip.....	E+ E249
		400mm F5.6 L USM.....	E++ E729 - E749	430EX Speedlite.....	E+ / E++ E75 - E79	100mm F2 AE.....	E++ E599	Pentax K7 Body Only.....	E++ E219
		500mm F4 L IS USM.....	E++ E139	430EX II Speedlite.....	E++ E139	100mm F3.5 AE.....	E+ E179 - E199	Pentax K-S1 + 18-55mm ED WR.....	E++ E249
		60mm F4 L IS USM.....	E++ E519	430EX Speedlite.....	E++ E99	100mm F4 (5 Planar).....	E++ E699	Pentax K-S1 + 18-55mm ED WR.....	E++ E249
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		50mm F3.5 S.....	E+ E99	580EX 135mm F3.4-5.5 MM.....	E++ E449	300mm F4 AE.....	E+ E299	Sigma SD14 + 105mm EX Macro.....	E+ E279
50-100mm F4-5.6 PS.....	E++ E599	Contax 100mm F2 MM.....	E++ E749	580EX Speedlite.....	E+ / E++ E119 - E159	TLA20 Flash.....	E+ / E++ E15 - E39	Sigma 19mm F2.8 EX DN.....	E++ E79
80mm F2.8 S.....	As Seen E49	Leica 28mm F2.8 PCS Shift.....	E++ E589	ML-14EX Macro Ringlite.....	E++ E249	TLA280 Flash.....	As Seen / Unused E39 - E149	SLR Magic 26mm F1.4.....	E++ E59
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Polaroid Mag S.....	E+ E25	Seibold 90mm F4 Dreamagon.....	E++ E99	ST-E2 Transmitter.....	E+ / Mint E59 - E89	TLA360 Flash.....	E+ / E++ E79 - E119	Panasonic 45-175mm F4-5.6 Asph P2.....	Mint- E219
SOA 220 Mag.....	E++ E29	Sigma 8-16mm F4.5-5.6 DC HSM.....	Mint- E379	Audio Tech Pro24CM Microphone.....	Mint- E49			Panasonic 45mm F2.8 DG Asph Macro.....	E++ / E++ E389
SOA 220J Mag.....	E+ E75	Sigma 12-24mm F4.5-5.6 EX DG HSM.....	E+ E319	Rode Stereo Videomic Pro.....	Mint- E89			Olympus 75mm F1.8 ED Silver M1.....	E++ E519
AE Prism Finder S.....	E+ E79	Sigma 17-50mm F2.8 EX DC OS HSM.....	E++ E199	Technical Back E with Keyboard.....	Unused E49 - E75				
Prism Finder S.....	E+ E49	Sigma 17-70mm F2.8-4.5 DC HSM.....	E++ E129	Tripod Mount Ring A (W).....	E++ E49				
Proshade S.....	E++ E29	Sigma 18-50mm F2.8 EX DC.....	E+ E119	Tripod Mount Ring C (WII).....	E+ E79				
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		Sigma 30E Body Only.....	As Seen E39	Sigma 70-200mm F2.8 EX Apo.....					
		Sigma 30 Body Only.....	E++ E69 - E119	HSM.....	E+ / E++ E249 - E289				
		Sigma 30 Date Body Only.....	E+ E69	Sigma 70-300mm F4-5.6 Apo Macro.....	E++ E55 - E79				
		Sigma RT Body Only.....	Unused E149	Sigma 70-300mm F4-5.6 DG OS.....	Mint- E179				
		10-22mm F3.5-4.5 EFS.....	E+ / E++ E249 - E289	Sigma 100-300mm F4 Apo EX HSM.....	E+ E279				
		14mm F2.8 L USM.....	Exc E639	Sigma 105mm F2.8 EX DG Macro.....	E+ E189				
		14mm F2.8 L USM II.....	E+ / Mint- E119 - E139	Sigma 120-400mm F4.5-5.6 Apo DG OS HSM E+ E349					
		15-85mm F3.5-5.6 IS USM.....	Mint- E399	Sigma 135-400mm F4.5-5.6 Apo DG.....	E++ E199				
		16-35mm F2.8 L USM MkII.....	Mint- E349	Sigma 170-500mm F5-6.3 Apo.....	E+ E179				
		17-40mm F4 L USM.....	Exc / E+ E289 - E399	Sigma 300mm F2.8 Apo.....	Unused E349				
		17-55mm F2.8 EFS IS USM.....	E++ / Mint- E399 - E419	Sigma 300mm F2.8 Apo DG HSM.....	E++ E1,299				
		18-135mm F3.5-5.6 IS STM.....	E+ E199	Sigma 300mm F2.8 Apo EX DG.....					
		18-200mm F3.5-5.6 IS EFS.....	E+ E229	HSM.....	E++ E1,589 - E1,649				
		20mm F2.8 USM.....	Mint- E249	Sigma 300mm F4 Apo.....	E+ / E++ E159 - E199				
		22mm F2 STM.....	Mint- E89 - E109	Sigma 400mm F5.6 AF.....	E+ E99				
		24mm F1.4 L USM.....	Mint- E689	Sigma 400mm F5.6 Apo Tele Macro.....	E+ E189				
		24mm F1.4 L USM MkII.....	Mint- E899	Sigma 500mm F4.5 Apo EX HSM.....	E+ E1,795				
		24mm F2.8 EF.....	E++ E189	Sigma 600mm F8 Reflex.....	E++ E179				
		24mm F2.8 IS USM.....	Mint- E319	Tamron 17-35mm F2.8-4 XR Di II.....	E++ E159 - E169				
		24mm F3.5 L TSE.....	E++ E749	Tamron 17-50mm F2.8 Di II.....	Mint- E249				
		24-70mm F2.8 L USM.....	E++ E799	Tamron 17-50mm F2.8 XR Di II VC.....	Mint- E249				
		24-70mm F4 L IS USM.....	E+ E589	Tamron 24-135mm F3.5-5.6 Asph.....	E++ E149				
		24-85mm F3.5-4.5 USM.....	E+ E129	Tamron 28-75mm F2.8 XR Di.....	Mint- E229				
		24-105mm F4 L IS USM.....	E++ E429	Tamron 28-300mm F3.5-6.3 XR Di VC.....	E++ E279				
		28mm F2.8 EF.....	E++ E99 - E139	Tamron 70-200mm F2.8 Di LD.....					
		28-105mm F3.5-4.5 USM.....	As Seen E59	(f) Macro.....	E+ / E++ E299 - E349				
		28-105mm F4-5.6 USM.....	Mint- E119	Tamron 70-300mm F4-5.6 Di VC USD.....	E++ E199				
		28-300mm F3.5-5.6 L IS USM.....	E+ E1,299	Tokina 10-17mm F3.5-4.5 DX Fisheye.....	Ex Demo E499				
		40mm F2.8 STM.....	Mint- E99	Tokina 11-16mm F2.8 DX ATX.....	E++ E279				
		45mm F2.8 TS-E.....	E++ E689 - E849	Tokina 12-24mm F4 ATX Pro SD.....	E++ E199				
		50mm F1.0 L USM.....	Mint- E2,999	Tokina 16-50mm F2.8 ATX Pro DX.....	E++ E289				
		50mm F1.2 L USM.....	E++ E799 - E889	Tokina 24-200mm F3.5-5.6 SD.....	E++ E129				
		50mm F1.4 USM.....	E++ / Mint E199 - E219	Tokina 28-80mm F2.8 ATX Pro.....	E++ E199				
		50mm F1.8 EF II.....	As Seen / Mint- E39 - E59	Tokina 35mm F2.8 Macro DX.....	E++ / New E249 - E299				
		50mm F1.8 EF Mk1.....	E++ E149	Tokina 50-135mm F2.8 DX.....					

See up to 3 images of each used item on website
Website updates used equipment list 10-15 times daily
All items come with 6 month warranty - (unless stated)
Our knowledgeable staff are on hand and ready to help



350mm F5.6 CF.....	E++	£699
500mm F8 C Black.....	E++	£450 - £499
1.4x E Converter.....	E+ / E++	£249 - £399
2x Converter.....	E++	£249
Teleplus 2x MC6 Converter.....	Unused	£79
Vivitar 2x Converter.....	E	£45
A12 Chrome Mag.....	E+ £89 - £99	
A12 TCC Chrome Mag.....	E+ £199	
A16 Black Mag.....	E+ £129	
A16 Chrome Mag.....	E+ £79	
A24 Black Mag.....	As Seen / E++	£39 - £59
A24 Chrome Mag.....	As Seen / E++	£39 - £125
A24 TCC Black Mag.....	E+ £139	
Aptus 2D Digital Back.....	E++	£2500
E24 Black Mag.....	E+ / Mint- £169 - £199	
Autobellows.....	E+ £199	
CW Winder.....	E++ / Mint- £179 - £249	
Extension Tube 16E.....	E++	£79
Extension Tube 16E.....	E+ / Mint- £79	
Extension Tube 32E.....	E++ / Mint- £79 - £89	
Extension Tube 55.....	E+ / E++	£30 - £35
Extension Tube 56E.....	E+ £59	
Bright Matte Screen.....	E++	£49
PM Prism.....	E+ £129	
PME Meter Prism.....	E+ £129	
PME3 Meter Prism.....	E++	£259
PME90 Meter Prism.....	Exc	£349
SWOM Finder (S2036).....	E+ £189	
Proflash 4504.....	E+ £149 - £159	
Winder F.....	E+ / E++	£75 - £179

Mamiya RB67 Series

Pro S Gold Edition.....	Mint-	£349
Pro S Complete.....	E+ £349	
Pro Body + WLF.....	E+ £119	
127mm F3.5 KL.....	As Seen	£79
140mm F4.5 C Macro.....	As Seen	£79 - £99
180mm F4.5.....	As Seen	£69
180mm F4.5 C.....	As Seen / E++	£75 - £99
250mm F4.5.....	As Seen / E++	£79 - £149
Auto Extension Tube No1.....	E+ / E++	£39 - £55
Auto Extension Tube No2.....	E+ / E++	£29 - £39
Plain Screen (RB67).....	E++	£20
Pro Shade.....	E+ £29	
Angle Finder.....	E++	£79
Magnifying Hood.....	E+ £49	
Pro SD 120 Mag (6x4.5cm).....	Mint-	£69
Pro SD 220 Mag.....	E++	£145

Mamiya RZ67 Series

Pro Complete.....	Exc	£499
50mm F4.5.....	Exc	£350
50mm F4.5 W.....	E+ £149 - £189	
75mm F4.5 Shift W.....	E+ £399	
100-200mm F5.2 W.....	E+ / E++	£249 - £399
140mm F4.5 Macro W.....	E++	£259
180mm F4.5 WN.....	As Seen / E+ £89 - £129	
250mm F4.5.....	Exc / E+ £129	
250mm F4.5 W.....	E+ £179	
1.4x Converter.....	Exc / E++	£119 - £199
120 Pro Mag.....	E+ £59	
120 Pro Mag (6x4.5).....	E+ £145	
Polaroid Mag (RZ67).....	E+ £35	
AE Prism Finder.....	E+ £79 - £179	
PO Prism Finder.....	As Seen	£79
Auto Extension Tube No1.....	E++ / Mint- £49 - £79	
Auto Extension Tube No 2.....	Mint-	£79
Front Bellows Hood G3.....	Mint-	£45
G2 Bellows Lens Hood.....	E+ £39	
IRI Infra Red Set.....	E+ £39	
Multi Angle Grip.....	E+ £45	
Winder II.....	Exc / E+ £39 - £49	

Nikon AF

F6 Body Only.....	E+ £699	
F5 Anniversary Body Only.....	E++	£699
F5 Body + DA-30 Action Finder.....	E+ £349	
F5 Body Only.....	As Seen / E+ £149 - £299	
F90X - MF26 Back.....	As Seen	£29
F90 Body Only.....	As Seen	£29
F90 Black + MB16 Grip.....	E+ £59	
F80 Black Body Only.....	E++	£49
F70 Body + OF52 case.....	E++	£59
F65 Chrome - 28-80mm.....	E++	£49
10-24mm F3.5-4.5 G AFS DX.....	E+ £479	
10-50mm F2.8 G AF ED DX Fisheye.....	Mint-	£349
12-24mm F4 G AFS DX ED.....	E++ / Mint- £349 - £399	
14-24mm F2.8 G AFS ED.....	E++ / Mint- £399 - £599	
16mm F2.8 AF Fisheye.....	E++	£489 - £499
16-35mm F4 G AFS ED VR.....	E++	£659
17-55mm F2.8 G AFS DX IFED.....	Exc / E++	£349 - £489
18mm F2.8 AFD.....	E++	£649
18-35mm F3.5-4.5 AFD.....	E++	£249
18-105mm F3.5-4.5 G AFS ED DX VR.....	E++	
Mint- £139 - £149.....	E+ / E++	£279 - £349
20mm F2.8 AFD.....	Exc / E+ £299 - £449	
20-35mm F2.8 AFD.....	Mint-	£1,049

24mm F2.8 AFD.....	E++ / Mint-	£249 - £259
24mm F2.8 AFD + Access.....	E++	£269
24-70mm F2.8 G AFS ED.....	E++ / Mint-	£849 - £929
24-85mm F3.5-4.5 G ED VR.....	E++ / Mint-	£279 - £309
24-120mm F3.5-5.6 G AFS ED VR.....	E++	£159
24-120mm F4 AFS G ED VR.....	E+ / Mint-	£539 - £599
28mm F2.8 AF.....	E++	£99
28-85mm F3.5-4.5 AF.....	E++	£59
28-100mm F3.5-5.6 AFG.....	As Seen	£29
28-300mm F3.5-5.6 G ED AFS VR.....	Mint-	£549
35mm F1.8 G AFS DX.....	E++	£109
35mm F2 AFD.....	E++	£169
45mm F2.8 D PC-E ED Macro.....	Mint-	£1,089
50mm F1.4 AFN.....	E++	£129
50mm F1.8 AFD.....	E++	£79
50mm F1.8 G AFS.....	E++ / Mint-	£109 - £119
50mm F1.8 G AFS (Retro).....	Mint-	£149 - £169
60mm F2.8 AF Micro.....	E++	£219
60mm F2.8 AFD Micro.....	E++ / Mint-	£229 - £249
70-200mm F2.8 G AFS ED VR.....	E+ £689	
70-200mm F2.8 G AFS ED VR II.....	E+ / E++	
11-119 - £1179.....	E++	£679
70-200mm F4 G AFS ED VR.....	E++	£679
70-200mm F4 VR ED.....	E++ / Mint-	£699 - £749
70-210mm F4.5-5.6 AFN.....	E++	£79
70-300mm F4.5-5.6 AFG.....	E++	£59
70-300mm F4.5-5.6 ED AFD.....	E+ / E++	£119 - £129
70-300mm F4.5-5.6 G AFS VR.....	E+ / E++	£239 - £279
75-240mm F4.5-5.6 AFD.....	E++	£89
80-400mm F4.5-5.6 AFD VR.....	E++	£449
85mm F1.4 AFD.....	E+ / E++	£549 - £599
85mm F1.8 AFD.....	E++	£239 - £239
105mm F2 AFD DC.....	E++	£529
105mm F2 AFD DC.....	Mint-	£549
105mm F2.8 AFD Micro.....	E+ £329	
105mm F2.8 AFS G VR Micro.....	E++	£479

Pentax 645 Series

645N + 45-85mm F4.5 FA.....	E++	£849
645N Complete.....	E++	£549
645N Body Only.....	E+ £349	
645 Body + 45mm F2.8.....	E+ £299	
35mm F3.5 AL (IF) FA.....	E++	£849
45mm F2.8 A.....	E+ £149 - £169	
45mm F2.8 FA.....	E++	£339
45-85mm F4.5 A.....	E+ £289	
55mm F2.8 A.....	E++	£179
55mm F2.8 FA AL SDM AW.....	Mint-	£499
80-160mm F4.5 A.....	E+ £289 - £299	
80-160mm F4.5 FA.....	E+ £399	
120mm F4 Macro FA.....	E++	£689 - £799
150mm F3.5 A.....	E+ / E++	£139 - £159
200mm F4 A.....	E++	£179
200mm F4 FA.....	E++	£349 - £389
300mm F4 EDIF A.....	E+ £399	
400mm F5.6 ED (IF) FA.....	E++	£899
2x Rear Converter.....	E+ £89	
Auto Extension Tube Set.....	E++	£65
120 Insert.....	E++	£89 - £79
220 Insert.....	E+ / E++	£25 - £59
NPC Polaroid Back II.....	E+ £75	
S80 Matte Focus Screen.....	E+ / Mint-	£20 - £25

Pentax 67 Series

67II + AE Prism.....	E++	£849
67II Body Only.....	Exc	£499
35mm F4.5 Fisheye Takumar.....	Exc	£499
45mm F4 SMC.....	E+ / E++	£249
55mm F4 SMC.....	E+ £249	
55-100mm F4.5 SMC.....	E+ £499	
100mm F4 SMC Macro.....	E++	£349
100mm F4 SMC Macro + 1:1 Conv.....	E++	£399
135mm F4 Macro.....	E++	£199 - £239
135mm F4 Macro Takumar.....	Exc / E+ £499	
165mm F2.8.....	E+ £169	
200mm F4.....	E+ £99 - £199	
200mm F4 Takumar.....	E+ / E++	£119 - £199
300mm F4.....	E+ £199	
300mm F4 Takumar.....	As Seen / E++	£159 - £349
500mm F5.6.....	E++	£449 - £899
1.4x Rear Converter.....	E++	£249
Teleplus 2x Converter.....	E++	£45
Vivitar 2x Converter.....	E+ / E++	£45 - £79
67 Auto Bellows.....	Mint-	£299
75mm F4.5 Shift.....	E+ £289	
6x7 Autobellows.....	E+ / E++	£249 - £349
Extension Tube Set.....	E+ / E++	£65
Grid Screen.....	Mint	£30
Wooden grip 67II.....	E++ / Mint-	£129

Rollei 6000 Series

6008AF Body + Magazine.....	E++	£999
6008 Interl Complete.....	E++	£699
6008 Pro Body + Magazine.....	E++	£449
50mm F4 PQ.....	Exc / E++	£399 - £549
50mm F4 PQ EL.....	Exc	£249
60mm F3.5 PQ.....	E+ £899	
75-150mm F4.5 PQ Vario.....	Exc	£999
80mm F2.8 PQS.....	E+ £299	
90mm F4 Apo Symmar Macro.....	E+ £1,459	
120mm F4 PQS Macro.....	E++	£749 - £799
150mm F4 EL.....	E++	£499
150mm F4 HFT.....	Exc / E+ £129 - £149	
150mm F4 PQ.....	E+ / E++	£399 - £449
180mm F2.8 PQ.....	E++	£1,099
300mm F4 Apo Telo.....	E++	£1,499
350mm F5.6 PQ Telo Tessar.....	E++	£1,299
1.4x Longar PQ Converter.....	E++	£249 - £349
2x HFT Converter.....	E+ / E++	£65 - £75
120 Insert.....	E+ / E++	£15 - £20
120 Magazine (6008).....	E+ £89	
220 Magazine (6008).....	Mint-	£59
45 Degree Prism.....	E+ / E++	£119 - £199
Polaroid Mag 6008.....	E+ £35 - £139	
Waist Level Finder.....	Exc / E++	£39 - £45
Aluminium Case.....	E+ £69	
Extension Tube 17mm.....	E++	£49
Extension Tube 34mm.....	E++	£59
Extension Tube ET17.....	E++	£59
Extension Tube ET34.....	E++	£59
Master Control Unit.....	E++	£249
Quick Tripod Coupling.....	As Seen / E++	£20 - £45
RC120 Release.....	E+ £25	

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Demo **£1199**

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What's included:
2x180 Apollo Heads
2x Light Stand
1x 50 x 70cm Softbox
1x 105cm White Umbrella
1x Barn Door Set, 1x 80cm Gold/Silver Reflector, 1x Snoot and Honeycombe, 1 Wireless four channel radio trigger
1 Equipment Bag - Large with wheels and telescopic handle

Demo **£249**

Proline Apollo 300/300 Creative Kit

What's included:
2x 300 watt heads, 2x Light Stand, 2x 50 x 70cm Softbox
1x 105cm White Umbrella, 1x Lamp Reflector, 1x set colour filters, 1x Barn Door Set, 1x 80cm Gold/Silver Reflector, 1x Snoot and Honeycombe, 1 Wireless four channel radio trigger
1 Equipment Bag - Large with wheels and telescopic handle

Demo **£449**



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CANON EF-S 17-55MM F4-5.6 IS USM	139.00
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55mm	£6.99	£11.99
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55mm	£15.99	£16.99
58mm	£17.99	£16.99
62mm	£19.99	£16.99
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Final Analysis

Roger Hicks considers...

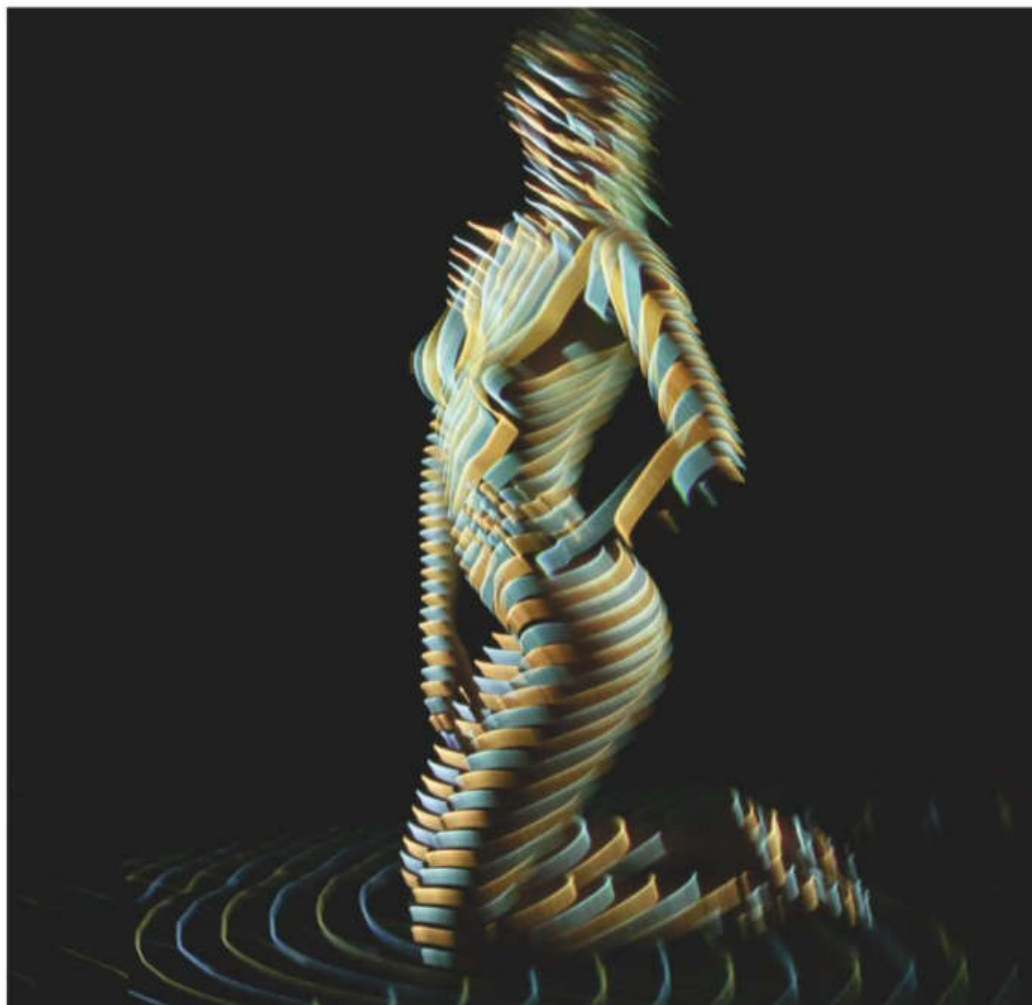
'Corps Magnétiques', 2015, by Dani Olivier

The technique of projecting light onto a nude model is hardly novel. If you had told me that some of the best pictures I would see at the Rencontres d'Arles photo fair 2015 would be done in this way, I wouldn't have believed you. Dani Olivier would have proved me wrong. His pictures are brilliant. They are absolutely straight photographs, made in-camera, with no digital manipulation.

When I said to him that these were the very best examples I had ever seen of this long-established technique, he replied, 'Well, I thought that if I concentrated on one thing, maybe I could become the best in the world at that one thing.' I think he has. Visit his website (www.daniolivier.com) to see more, or better still, buy his latest book, *Nus corps et âme* (*Naked Body and Soul*), from which this image is taken.

There's no single secret to what makes these images so good, except perhaps extreme, painstaking attention to detail at every stage, and I mean *every* stage. When my wife, Frances, asked, 'Do you normally work with dancers?' his eyes widened and he said, 'How did you know?' She smiled and pointed out that few models have the musculature of dancers. Also, dancers learn a gracefulness in both movement and repose that does not necessarily come naturally to everyone.

As well as the models, the absolute blackness of the background is important, and so is the projection equipment. Understandably, he doesn't go into too much detail about this, except to say that the equipment and techniques 'are constantly getting better'.



'His pictures are brilliant. They are absolutely straight photographs, made in-camera, with no digital manipulation'

He is always exploring new projected ideas, too: text, geometrical patterns, chequer-plate and paintings. Some pictures work better than others, but many are so good that I found it almost impossible to choose a single picture. This is a *mouvogramme*, where the model moved during the

exposure, but the next time I looked at the book I preferred something else.

When it comes to the final product, the books are good but the big prints – about a metre square – are stunning. As Dani says, 'They have to be, to justify what I charge for them.' As I say: *every* stage.

It's a rum way to make a

living, projecting patterns onto beautiful models and then photographing them, and it raises a number of questions about the nature of art. One's nose would need to be very blue indeed before one saw anything indecent in them, but equally, why are they any more decent than an ordinary nude? Does their appeal lie in sheer novelty, then? Hardly. As I say, this is not new. It's just very well done, and a perfect example of the old ideal of art: a masterful combination of vision and technique. AP



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